

MUSICAL AMERICA

VOL. XLVI. No. 4 NEW YORK

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MAY 14, 1927

\$5.00 a Year
15 Cents a Copy

CINCINNATI'S BIENNIAL MAY FESTIVAL UPHOLDS OLD TRADITIONS AND BUILDS NEW PRESTIGE WITH NOTABLE CONCERTS

New Artists Introduced and Unfamiliar Music Presented in Series of Six Programs in Historic Music Hall—Respighi's "Primavera" and Bach's "Aeolus Appeased" Added to Long Array of Festival Achievements—Lotte Leonard Makes Her American Début with Marked Success—Edward Johnson Electrifies Throng with Dramatic Singing in Pierné's "St. Francis"—New Honors for Frank Van der Stucken and Dan Beddoe—Array of Soloists Includes Richard Crooks, Florence Austral, Nevada Van der Veer, Marie Sundelius, Horace Stevens, Fred Patton and Herbert Gould—Famous Festival Chorus Gains Fresh Laurels—Frederick Stock Leads Wagner Excerpts

By Oscar Thompson

CINCINNATI, May 7.—Its best traditions upheld, its prestige maintained and even enhanced by a sequence of programs of vitality, charm, contrast and worth, the twenty-seventh of Cincinnati's historic May Festivals ended tonight with an all-Russian opera jubilation that was a vivid climax for a week of notable music. As is true with perhaps not more than a half dozen other festivals at home or abroad, the audiences of these biennial concelebrations in Cincinnati contribute more, it may fairly be said, than the admirable soloists they applaud so wholeheartedly, to the preservation of the traditions, and, conjointly, the charm of the Festival.

To one attending a May Festival here for the first time, the social levee of the protracted intermissions, in which the impression is given that half

of Cincinnati is asking the other half what it thinks about it all, is quite as much a revelation as the picturesque grouping of Bach enthusiasts on the greensward of Lehigh University at the Bethlehem festivals. The milling of the crowds in old Music Hall, the home of these festivals since it was erected especially to house them in 1878, and the veritable tidal wave of talk as the throng becomes too thick to promenade, are taken for granted by veterans to whom it is an old story. But for those to whom it is new, it adds something definite and individual to the book of experience. With any mention of Festival it comes to mind—and with it Frank Van der Stucken and Dan Beddoe.

The veteran musical director, now nearing the Biblical age of maturity and freedom from all apron strings (Van der Stucken was born in Texas only a decade and a half after that State was added to the Union) has placed his impress as firmly on the Festival as Theodore Thomas did before him. Beddoe, who, though a mere lad in his sixties, must be regarded as one of America's most promising young tenors,

[Continued on page 3]

NAME NEW ARTISTS FOR NEXT SEASON AT METROPOLITAN

Gatti-Casazza Adds Six American and Six Foreign Singers to Roster—Former Include Dreda Aves, Leonora Corona, Mildred Parisette, Margaret Bergin, Frederick Jagel and Fred Patton—Others Are Philine Falco, Gertrude Kappel, Liane Martiny, Elena Rakowska, Grete Stückgold and Richard Mayr—Kurt Ruhrseitz Becomes Assistant Conductor

ACCORDING to his custom of many years standing, before sailing for Europe this week, General Manager Giulio Gatti-Casazza of the Metropolitan, announced the names of the new artists engaged for next season at the opera house. There will be twelve additions to the personnel of the singers, among whom six are Americans. These include Dreda Aves, Leonora Corona and Mildred Parisette, sopranos; Margaret Bergin, mezzo-soprano; Frederick Jagel, tenor, and Fred Patton, bass.

The announcement previously made that Louise Homer, American contralto, will return next year was confirmed by Mr. Gatti-Casazza. Mme. Homer will appear at several performances.

The new European artists are Philine

[Continued on page 8]

KRAUSS TO CONDUCT NEW YORK SYMPHONY

Comes from Frankfort to Be Guest Leader During March

Clemens Krauss, conductor and director of the Municipal Opera at Frankfurt-am-Main, is to be the fourth guest conductor of the New York Symphony next season.

This announcement was made by Harry Harkness Flagler at the annual meeting of the Symphony Society in the Cosmopolitan Club.

Mr. Krauss will conduct during the month of March, concluding a season in which the Symphony Society's bâton will be held by four conductors—Fritz Busch of the Dresden Opera, Ossip

[Continued on page 24]



Photo by Russell Ball

JOHN McCORMACK

Who Sailed on Saturday After Another Successful Concert Season to Spend the Summer at His New Estate, Moore Abbey, County Kildare, Ireland. (See Page 25)

Repeal of Admissions Tax Is Again Urged in Plea by Editor of Musical America

WASHINGTON, May 7.—The repeal of the admissions tax is urged in another statement by the Editor of MUSICAL AMERICA, which was received by the Joint Committee of Congress on Internal Revenue Taxation on May 5. The levy now in force is conceded to have an important effect on performances of opera and concerts in the United States.

In his statement the Editor calls to the attention of the legislative committee that symphonic and other musical organizations are operated not for profit but for the cultural and spiritual gain of the people. In this respect he draws a strong line of demarcation between this sphere and that of theatrical and other performances given with commercial gain as an important factor.

The sentiment for admissions tax revision is marked among many of the members of the two legislative houses. It seems to be the general impression here that this tax is likely to be removed in the next revision of the law.

Among the members of Congress who have recently made public statements strongly urging admissions tax repeal is Congressman John N. Garner, Demo-

cratic. Mr. Garner deprecated that the admission tax exerts a penalty on "the working man and woman" who desire and need enjoyment and spiritual uplift from the arts. He gave as his belief that a majority of the Congress is in favor of repealing the tax on admissions, but urged strong action on the part of the public in unmistakably declaring its desires in the matter of tax legislation. The joint committee of Congress on Internal Revenue Taxation are receiving suggestions as to the form which the tax reductions should take.

Admissions taxes yielded \$13,352,570.92 in the first nine months of the present fiscal year, ended April 1, according to figures just compiled by the Bureau of Internal Revenue. However, this total represents a decrease of more than \$5,000,000 from the amount collected from the same source in the first nine months of the fiscal year ended April 1, 1926, but the revenue act of 1926 reduced the application of such levies so that, in the opinion of the commissioner of internal revenue, there was

[Continued on page 27]

NINE MEMBERS OF SYMPHONY FINED IN PITTSBURGH ACTION

Postponed Hearing Before Alderman Results in Convictions on Charge of Sabbath Association That Concert Violated State "Blue" Laws—Protest Is Made by 23 Lutheran Clergymen in Pastoral Conference Against Methods of Prosecutor, Which Are Termed "Presumptuous"

PITTSBURGH, PA., May 10—Nine members of the Pittsburgh Symphony Society were convicted and each was fined \$25 and costs at the postponed hearing held last night before Ald. Samuel McKinley. The Sabbath Association prosecuted these members of the Society and one musician for giving a concert for members on April 24, which, the Association charged, violated Sunday observance laws of the State.

Last week a point was scored in favor of the defendants when the Pittsburgh Pastoral Conference of Missouri Synod Lutherans severely criticized the opponents of Sunday concerts. The Lutheran conference disclaimed responsibility for any utterances of the Sabbath Association and the Ministerial Union, which was affiliated with it in the orchestra concert protest. The resolutions, which were prepared by a committee appointed to report on "Sabbath observance," were unanimously adopted and signed by the twenty-three ministers present. They charged that the Sabbath Association used police power to "foist its religious convictions upon citizens who differ with it" in prosecuting ten of the sponsors of the concert, and expressed resentment at the "presumption" of the prosecutor.

Eight men charged with violating the blue laws of 1794 had appeared for their first hearing before the alderman on May 2. Two were absent from the city. There was heated controversy over legal questions on which Mr. McKinley admitted lack of information. After long debate by attorneys, the case was postponed until May 9. At times the hearing became so personal that it threatened to end in disorder.

The adjournment was made at the request of William H. Pratt, counsel for the Sabbath Association, after Frank B. Ingersoll, representing the defendants, refused to permit him to call for cross-examination those named in the information. Mr. Pratt asked for the delay that he might file with the alderman a brief supporting his contention that he had a right to call the defendants to the stand.

The office of the alderman was packed to the doors for the first hearing. The officers and directors who were not named in the informations were also present. Margaret Peacock testified that she obtained tickets for the concert on an application blank and gave them to Robert M. Blackwood, secretary of the Sabbath Association. Mr. Blackwood testified that he got the tickets from Miss Peacock and gave them to Edgar R. Ray, a private investigator, who made the informations. Mr. Ray, in response to questions, testified that the concert opened with a prayer and was very orderly. When asked if the music was of an inspirational order, he replied, "I would say so."

WM. E. BENSWANGER.

American Prix de Rome Is Won by Steinert

THE American Academy in Rome announced this week that, as a result of the annual competition for the Prix de Rome in musical composition, the Frederic A. Juilliard Fellowship has been awarded to Alexander Lang Steinert of Boston and Paris. Mr. Steinert is twenty-six years of age. His "Poem" for orchestra was performed by the Boston Symphony.

Judges Meet in Musical America's Prize Contest



Photo by International Newsreel

Left to Right: Serge Koussevitzky, Conductor of the Boston Symphony; Walter Damrosch, Conductor of the New York Symphony; Alfred Hertz, Conductor of the San Francisco Symphony. Inserts: Left, Leopold Stokowski, Conductor of the Philadelphia Orchestra; Right, Frederick Stock, Conductor of the Chicago Symphony

THE first meeting of the judges in MUSICAL AMERICA'S \$3,000 prize contest for the best symphonic work written by an American composer was held on the afternoon of May 3 in the offices of MUSICAL AMERICA. Walter Damrosch, the senior member of the distinguished jury, presided at the deliberations.

Inasmuch as the task of reading the ninety scores submitted in the contest will be a long and arduous one, the first session was devoted to a discussion of

the method of examination and adjudication. During the summer months, the judges will be widely separated—Mr. Damrosch at Bar Harbor, Mr. Koussevitzky in Paris, Mr. Stokowski in New Mexico, Mr. Stock in Chicago and New York, and Mr. Hertz in San Francisco and Hollywood.

The scores will be divided into five sections, and the sections will be shipped by MUSICAL AMERICA to each judge in rotation. A system of adjudication was agreed upon whereby each judge will

arrive at his own decision independently. After the examination and appraisal of the manuscripts has been completed, votes will be cast and the winning work designated at a meeting held later this year, probably in New York.

No decision was reached by the judges as to the exact date when the award of the prize will be made. It is their hope, however, to announce their findings before the close of 1927, so that the successful work may be performed during the season of 1927-28.

NEW YORK TO HAVE BACH CANTATA CLUB

Stoessel Will Conduct New Body Affiliated with London

An organization to be called the Bach Cantata Club of New York, having as its conductor Albert Stoessel, has been formed. A professional choir of twenty-five and a small professional orchestra will be organized to give music under conditions approaching those which were prevalent in Bach's time. Mr. Stoessel is having made some of the now obsolete instruments which were in use at that time. Five concerts will be given in a prominent city church, consisting of two programs devoted to cantatas and chorales, one each to instrumental works with a soloist and organ works, and, as a finale, the "St. Matthew Passion" with an augmented choir.

The Bach Cantata Club is sponsored by the Oxford University Press American Branch. The permanent managing committee consists of T. Tertius Noble, organist of St. Thomas's Episcopal Church; Lynnwood Farnam, organist of the Church of the Holy Communion, Mr. Stoessel, and Duncan McKenzie, secretary. Membership will be constituted by subscription entitling holders to attendance at the events.

The New York Club will be affiliated with the London organization of the same name, which is now in its second year, having been founded by Humphrey Milford, president of the Oxford University Press. On March 16 in London, the Bach Cantata Club gave a special

command performance in Buckingham Palace Chapel of Bach motets and chorales before the King and Queen. The conductors were Charles Kennedy Scott, conductor of the Philharmonic Choir and the Oriana Madrigal Society, and E. Stanley Roper, organist and composer at H. M. Chapels Royal. Dr. Henry C. Ley, precentor of Eton College, played the organ.

On the program committee of the London body are the Bishop of Oxford, president; Sir W. H. Hadow, R. Vaughan Williams, Dr. W. G. Whittaker, Dr. C. Stanford Terry, Dr. Harold E. Darke, Harvey Grace, C. Kennedy Scott, Humphrey S. Milford and Hubert J. Foss, secretary.

Swedish Chorus to Tour America

The De Svenske Society, a Swedish organization of forty singers, is to make a tour of America soon, according to reports from Stockholm. The group is conducted by M. Carelius. The organization recently took part in an American musicale given by the Swedish-American Society of Stockholm, in the presence of the Crown Prince and Princess of Sweden.

Outgoing Ships Take Many Musicians

Musicians figured prominently on the sailing list of outgoing ships last week. Serge Koussevitzky, conductor of the Boston Symphony, left May 5 on the Mauretania, as did Robert Goldsand, young Viennese pianist who made his debut here this season, and Tito Schipa, tenor of the Chicago Civic Opera. Others sailing last week were Mar-

guerite D'Alvarez, Peruvian contralto; Augusta Lenska, contralto of the Chicago Opera; Moriz Rosenthal and Clara Rabinovitch, pianists; and Jean Bedetti, Boston violinist. On the Southern Cross, bound for South America, went Henry Hadley, conductor. Also on this ship were Ezio Pinza, bass, and Alfredo Tedesco, tenor, both of the Metropolitan Opera.

DEADLOCK UNSOLVED BY MEETING OF CHICAGOANS

Orchestral Problem Discussed by Representatives of Musicians' Federation and Orchestral Association

CHICAGO, May 7.—The difficulties between the Orchestral Association and musicians of the Chicago Symphony were discussed at a meeting on Monday between James C. Petrillo, president of the Chicago Federation of Musicians, and Horace Oakley of the Orchestral Association.

No common ground was found for negotiating a new agreement. Mr. Oakley asserted that settlement of the difficulty would have to be made on terms of the old agreement, which expired April 23, without concessions. The union is asking for an increase of \$20 a week during the twenty-eight weeks of the season.

Negotiations are not at an end, however. Mr. Petrillo has expressed his willingness to discuss the controversy on what he calls a "fifty-fifty basis."

"It is our best interest to preserve the orchestra," he says, "but it seems that our desire to do so is causing the Orchestral Association to force us into a corner where we shall have to fight."

May Festival Brings New Prestige to Cincinnati

[Continued from page 1]

is also a part of the essential atmosphere of these concerts.

Lest the veterans become too exclusive, each biennial presents celebrities who are strangers. Lotte Leonard, a soprano widely known in Central Europe, made her American debut at this week's Festival. Another newcomer was Horace Stevens, a baritone born under the Union Jack. Appearing beside them were other soloists whose art is as familiar to American audiences as their names.

With almost capacity attendances throughout, with the famous chorus singing in its best recent estate, with soloists varying from the good to the very good, and with some of the music not only new to local ears, but not yet contaminated through contact with the fleshpots of Gotham and Gomorrah, the Festival fairly shouted its success. That is, if shouting could have been heard above the din of promenaders who, from force of necessity, paraded standing still. In 1929, the story will be told again, but this reviewer, having served his novitiate, can then smile indulgently at those who find so usual a thing a cause for comment.

Begin with Pierné Oratorio

Pierné's "St. Francis of Assisi," an oratorio which blossomed into the blood of May Festival audiences two years ago, was an altogether felicitous choice for the opening night, Tuesday, May 3. There was rain, there were cab difficulties, there were skiddings and late arrivals. But there was also music which did not need to be profound to quicken the sensibilities. Under Van der Stucken's still incisive beat, the May Festival chorus, supplemented by a chorus of children, an orchestra drawn from the Cincinnati Symphony, and soloists who numbered the mystical seven (Pace, Prokofeff with your "Sept, il sont sept!") projected this music engagingly well—with one moment that went so far beyond any such well-meant comment as to beggar the phrase.

Edward Johnson, familiar and admired opera and concert singer that he is, has never in the reviewer's experience given us, in New York, singing of such flaming intensity, such searching and searing consecration of self to song, as in the "Stigmata" of this work, when St. Francis himself undergoes the agonies of the Christ upon the Cross. It was not Johnson's only memorable achievement in this work. He delivered the taxing apostrophe to the Sun with shining success, assailing its cruel levels unflinchingly and giving blow for blow. Moreover, he died like a saint and a singer, sans action, but with drama made vocal in his tone.

His associates in the solo parts, who certainly did nothing to justify so much of exclusively previous mention for any tenor, saint or sinner, were Marie Sundelius, Nevada Van der Veer, Dan Beddoe (your Cincinnati companion blessing him fervently the while!) Horace Stevens, Fred Patton and Robert J. Thuman.

As this was Stevens' first appearance in Cincinnati, though he had sung a few weeks earlier in New York, he may be made the excuse to set aside the dictum of "Place aux dames." A rich and musical voice, a simple and reassuring style, with distinction in his manner, were assets that gained him immediate favor. He sang the music of the *Leper* with telling effect, though his enunciation was by no means the clearest of the evening. Mme. Sundelius' part as *Sister Clare* was simply and unpretentiously sung. Mme. Van der Veer gave to *Poverty*, quite appropriately, the alms of a voice of rich tone. Fred Patton, doing double duty as *Friar Angelo* and *A Friend*, was his usual healthy vocal self, and Thuman, a Cincinnati singer, cared competently for the music of *Friar Masseo*.

Beddoe's major opportunities came later in the Festival. How he met them will rejoice the lover of beautiful singing as long as he has memories of this festival. Tuesday was clearly Johnson's night and the reviewer must confess having paid him the compliment—during the "Stigmata"—of swallowing undissolved a lime drop that should have done duty for at least three minutes more—in sheer excitement.

Pierné's "St. Francis," though not a work of any unusual musical interest,



ARTISTS WHO PARTICIPATED IN THE CINCINNATI MAY FESTIVAL

This Photograph, Taken Exclusively for "Musical America" at a Reception Tendered Festival Celebrities at the Queen City Club in Cincinnati, Pictures the Following: Left to Right, Seated, Florence Austral, Frederick Stock, Frank Van der Stucken, Lotte Leonard, Edward Johnson, Marie Sundelius. Left to Right, Standing, J. H. Thuman, Fred Patton, Horace Stevens, Nevada Van der Veer, Dan Beddoe, Richard Crooks, Herbert Gould

or of any very distinctive individuality, possesses the requisite tenderness and forthrightness for the episodes it delineates. There is a Prologue devoted to "The Youth of St. Francis," and then successive parts which present the incidents of "The Leper," "Sister Clare," "The Birds," "The Stigmata," "The Canticle of the Sun," and "The Death of St. Francis." All are suffused with gentleness and reverence, even when the melodic writing becomes a little commonplace and the treatment of the orchestra a trifle too reminiscent of certain post-Faustians of the opera. Aside from Johnson's altogether appropriate emotional outburst in "The Stigmata," the oratorio was given a performance devoid of the spectacular, and the more worthy because of this.

The chorus was destined to meet heavier obligations later in the week, but left nothing wanting on this occasion. A children's chorus in the episode of the birds added an effect no other voices could have given. Van der Stucken could scarcely have been more *en rapport* with his task if he had emerged from a medieval monastery in monk's cowl and robe, telling his beads and murmuring orisons.

Mass Given as Memorial

Supplemented by numbers from "Fidelio," Beethoven's "Missa Solennis" was sung Wednesday night. The second concert took the form of a memorial for the late Lawrence Maxwell, president of the Cincinnati Musical Festival Association who died last February. Soloists of the evening were Lotte Leonard, Nevada Van der Veer, Richard Crooks and Horace Stevens, with the violin obligato of the Sanctus assigned to Emil Heermann, concert master of the orchestra. The performance was an excellent one, though perhaps not all that many local enthusiasts hailed it as being. It was well proportioned, and, so far as the chorus was concerned, admirably smooth, as well as being informed with an elegiac spirit. It was not in its larger moments as intense or as poignant as this same music has been known to be; and, fine as were the individual achievements of the members of the quartet, there was something tentative and a little groping in their ensemble, with an undue amount of fugitive (or not so fugitive) glancing in the direction

of the conductor. He, on his part, devoted himself to his chorus, which, after all, is the essential of the Mass.

Mme. Leonard has become known as a specialist in this music, having sung the Mass a fabulous number of times in Central Europe this year in connection with Beethoven commemorations. In style and mood-suggestion, as well as in attractiveness of personality, she amply justified what had been heard in advance of her American debut. Yet the reviewer had the feeling that her vocal gifts would be better illustrated in the singing of lieder. The sforzando pounding and the difficult tessitura of the soprano part led sometimes to pitch deviations and to suggestions of strain. The voice, itself, came to the ears as one rich and full, with a quality at times dramatic, but sweet in its pianissimo; the scale not so uniform and free as it might be made.

Mme. Van der Veer was as thoroughly at ease as could reasonably be expected in music in which no singer is ever fully free of difficulties. Marion Telva was originally announced for this and other parts sung by Mme. Van der Veer, but although the change was made so late that the former's name appeared on the programs, the New York contralto sang whatever she undertook with the utmost poise, assurance and certitude.

Mr. Crooks was received with evident high favor, his fine lyric voice leaving its customary impression of beauty of tone and sensitiveness to emotional inflection. Mr. Stevens had dignity of style as well as sturdiness of voice for the fourth of the ungrateful solo parts. If he and the others could have followed Mme. Leonard's example and sung without the printed score, the impression left by the quartet might have been one of more spontaneity and surety. The musicians played well, but in both orchestra and chorus there was some lack of snap, some failure of emphasis of inner voices. Mr. Heermann's playing of the obligato, which is perhaps the finest inspiration of the Mass, was of seraphic beauty.

The "Fidelio" excerpts were competently and conscientiously given. After a good, but routine performance of the Overture, Mmes. Leonard and Sundelius, and Messrs. Fenton Pugh and Herbert Gould sang the quartet adequately. The Prisoners Chorus was another number, with incidental solo

passages delivered by Cincinnati singers, Russell Dunham and Albert Schnicke. Richard Crooks, after having sung expressively the recitative and the legato opening of *Florestan's* aria, literally hurled his lyric voice into the violently dramatic close, and contrived to make it convincing, in spite of the self-evident fact that this is music for a weightier type of tone and a more rugged style. The concert closed with the Finale of the opera, with Frederick Patton and Horace Stevens added to the participants already named.

"La Primavera" Introduced

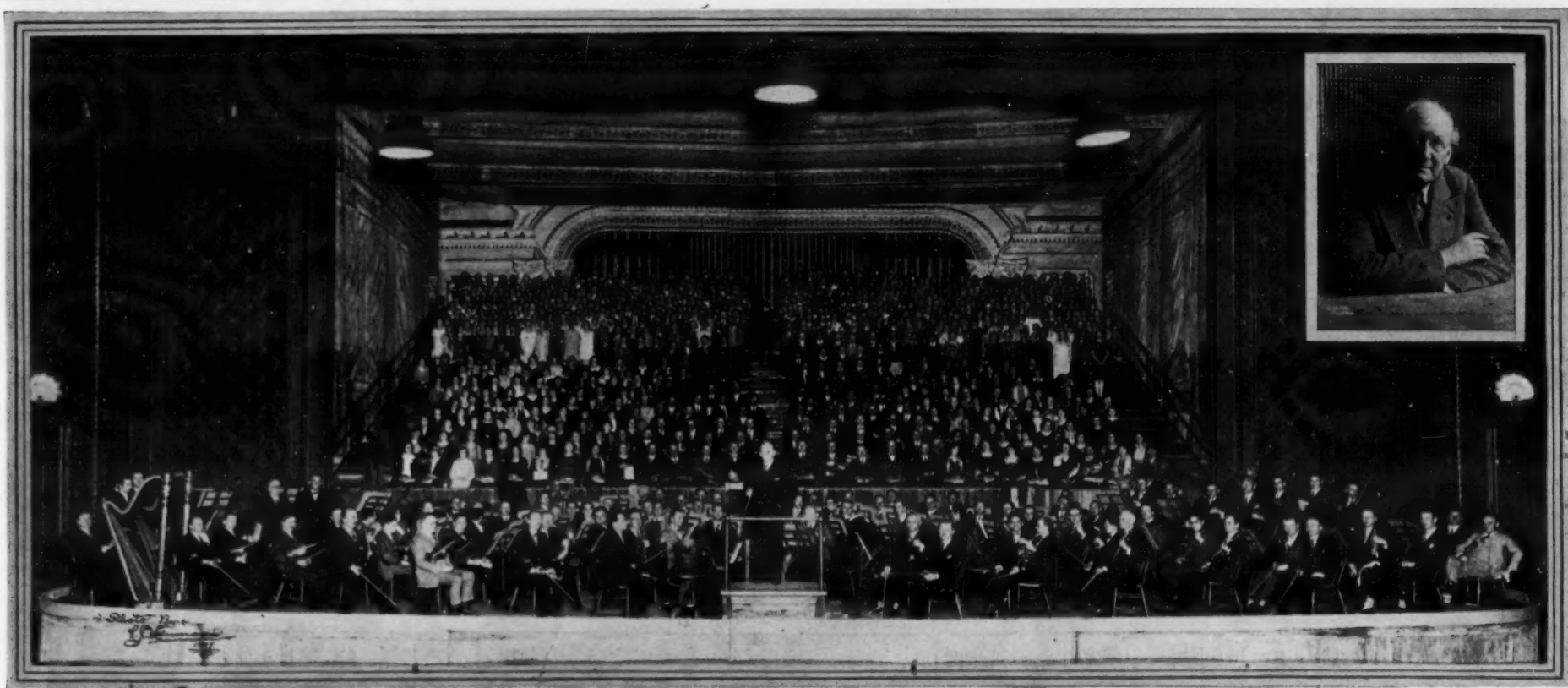
Thursday's program was divided between the first Cincinnati representation of Ottorino Respighi's Lyrical Poem, "La Primavera," for chorus, soloists and orchestra, and excerpts from Wagner's "Götterdämmerung." In the latter, Van der Stucken gave way to Frederick Stock, conductor of the now problematical Chicago Symphony, who undertook the leadership of the Wagner numbers to ease the arduous burdens of the Festival conductor at the half-way mark.

Written in 1922 and introduced to America two years later when it was heard at the Ann Arbor Festival under the baton of Stock, this typical work of the Italian modernist was an authentic novelty to practically everyone who listened to it in Cincinnati. The text is taken from a poem by Constant Zarian called "Sirvard, Daughter of Earth." There is no story or dramatic basis, but there are symbolic personages who give the touch of humanity to what otherwise is mood and atmosphere. The composer is known to have contemplated a series of four such pictures, each to represent a season, but Summer, Autumn and Winter are yet to emerge from the workshop where Spring was fashioned into being.

"La Primavera" has more than a few moments of charm. The scoring is replete with suggestions of the vernal season, the twittering of birds, the purling of streams, the flight of butterflies, the susurrations of winds, the laughter of children. But none of this is new to those who have heard other Respighi orchestral works, wherein the same or similar devices have been used equally well or better. The writing becomes in

[Continued on page 4]

Notable Concerts Again Distinguish May Festival



THE CININNATI MAY FESTIVAL CHORUS, ORCHESTRA AND CONDUCTOR

This Photograph, Used by Arrangement with the Cincinnati "Enquirer," Was Taken at One of the Final Rehearsals in Historic Music Hall. The Inset Is of Frank Van der Stucken, Musical Director of the Festival

[Continued from page 3]

the end manneristic and prettified, as well as repetitious.

The sap of this spring does not burn along the bough. No white-hot inspiration went into the song that the earth-daughter sings. There are melodies in abundance, gracefully written in a manner none the less Italian for being modern, but they rarely transcend the commonplace, the pedestrian, the manufactured. Harmonic combinations that might have seemed daring and original a few years ago have here become even a little outmoded, the pet phrases of another yesterday.

Eternal beauty, the beauty of creation, the beauty that survives changes of manner and fashion and form, and lives on in spite of a transient style, not through it or because of it, eluded Respighi in the central currents of this work. There is charm of detail, but the judicious will hesitate to predict any long life for this work because of that.

Of the singers, the most successful, in that the most important music was allotted to him and he met its requirements with the desired skill and taste, was Mr. Crooks. His voice was warmly Italian in quality and his phrases were as smoothly delivered as they were lyrically fashioned. Mme. Sundelius, perhaps not in quite her best voice, because of a recent illness, again sang prettily, and other parts were acceptably projected by Idella Banker, Mary Towseley Pfau, Horace Stevens and Herbert Gould. A word particularly should be said for Mr. Stevens' delivery of the first solo of "One Praying," which sets the mood of the musical poem.

Chorus and orchestra were again praiseworthy under Van der Stucken's conducting. There was even something of a freshening of tone on the part of the choristers, who had gone through long and arduous preparation.

The "Götterdämmerung" excerpts included the Duet of Siegfried and Brünnhilde from the Prologue, "Siegfried's Rhine Journey," "Siegfried's Death," with the Funeral music leading into "The Immolation." The Norn Scene, scheduled to precede the Duet, was omitted because of Miss Telva's absence. Singers participating under Mr. Stock's baton were Florence Austral, a Brünnhilde of heroic vocal metal, and Mr. Crooks, who, as Siegfried, again was called upon to publish what can be done with a lyric voice in music essentially and overwhelmingly dramatic. Each was successful in stirring whole-hearted enthusiasm. Perhaps Mme. Austral's very big and very vital tone would have sounded even more compelling if she had driven top tones a little less strenuously in her competition with Wagner's orchestra, but there was much in her achievement of "The Immolation" that

was superb. Mr. Stock's treatment of the orchestral surges was conservative rather than tumultuous, and the Duet—one of the most heroic farewells in all music—was softened thereby, with a tendency to an overslow pace. The post-position of these Wagner excerpts, with their titanic sweep, their flaming emotions, their marvelous melodic material, was not the kindest thing that could have been done for the Respighi novelty, which shrank and shriveled in their consuming fire.

An Evening of Bach

The irrepressible Johann Sebastian Bach jazzed the Festival a little on Friday night. This was not the Bach of the Passions or the B Minor Mass, but the Bach of the cantatas, who could be as merry as Mozart or as meditative as Brahms, as impersonal as Palestrina, or as emotional as Beethoven. The more sportive Bach ruled in high spirits over the second part of the program when the Hunting Cantata, with its airs for Diana and Pallas, was followed by "Aeolus Appeased," believed to have had its first performance in America at this concert.

No record has been found of any performance of the work in England and no English translation was available until one was prepared especially by Van der Stucken. One of the most extended and heavily scored of the Bach secular cantatas, it was written in 1725 to celebrate the namesday of August Friedrich Müller, a popular professor of Philosophy at the University of Leipsic. It is filled with humor that is anything but dry or pedantic, and the instruments cavort with a gaiety not much less ebullient than the bassoons of the Mozart operas.

This, of course, is not the greater Bach—the Bach who in "O Golgotha" of "The St. Matthew Passion" reached the heights and the depths of emotional utterance; nor yet the Bach of "Et Resurrexit" in the Mass; but it is a Bach literally brimming over with invention and with the marvel of apt counterpoint, a Bach to set feet tapping and elbows nudging, a Bach ambidextrous in the play of his merry themes, when

"All things helter-skelter go,
When burly rocks dance to and fro
And hills come tumbling after."

The cantata was spiritedly sung by Fred Patton, Dan Beddoe and Mmes. Van der Veer and Leonard. As *Aeolus*, the first of these had jovial music much to his liking and not only shook his sides with laughter, as text and music demanded, but plunged through difficult runs with a determination and a success that gained for him some of the heartiest applause of the Festival. Mme. Van der Veer's singing of the Aria of *Pomona* was one of the most perfect things of the evening.

Detailed description of the other cantatas and the achievements of the individual artists taking part in them cannot be undertaken for obvious reasons of space limitations. But, to summarize briefly, it can be said that Mr. Stevens, with Emil Heermann again playing an entrancing obbligato, and the chorus answering the solo phrases in a hauntingly beautiful choral, brought to the ear something of that solace that is implied in the title of the cantata, "Let Peace Come Unto Thee"; that Mme. Leonard, materially assisted by René Corné's solo oboe, gave poignancy to the Recitative and Aria, "Weeping, Sighing"; that Mme. Van der Veer, Mr. Beddoe and Mr. Stevens, with the chorus, met the needs of the cantata, "O Light Everlasting"; and that Mme. Leonard, Mr. Beddoe and Mr. Stevens rose to the heights demanded of them in "Sleepers, Wake," one of the supreme examples of this type of cantata. Again there was Mr. Heermann's violin, and again Mr. Corné's oboe to make one feel that instead of Bach's vocal writing being purely instrumental, as has been said of it, his instrumental writing is so vocal that it would be a joy to sing what the violin or the oboe play.

To Mme. Leonard fell the airs of both *Diana* and *Pallas* in the "Hunting Cantata." In this and her other Bach singing, she was exceedingly expressive and of vocal charm, when called upon to sing legato melody of a quiet, flowing type; but was less in her element when essaying rapid runs or passages requiring lightness of attack.

This was a proud night for the chorus and Van der Stucken. Between them, they gave out a Bach that need not blush for any comparisons that might be made. Lynwood Farnam contributed a Prelude of beautifully played Bach organ compositions.

As this reviewer did not attend the fifth concert on Saturday afternoon, the review of that program is left to another.

Scenes from Operas

The sixth, on Saturday night, consisted of scenes from three Russian theatrical works, Moussorgsky's "Boris Godounoff," Borodin's "Prince Igor," and Rimsky-Korsakoff's "Sadko." The first and third scenes of "Boris," as it is given at the Metropolitan, were combined—the assembly of the people in front of the monastery, and the Coronation. As the solo parts in these scenes are all small, it is only necessary to record that they were entrusted to Horace Stevens, Herbert Gould, Charlotte Angert, Rose Kabbes, Fred Patton, Howard Hafford, Francis Trefzger and Robert J. Thuman. The children's chorus and the University Glee Club were additions to the ensemble. This music withstands concert presentation without

action reasonably well, and it fared satisfactorily on this occasion, without having all the sting and emphasis it had in happier days, under the fire-tipped baton of Toscanini.

From "Prince Igor" was extracted the scene in the camp of the Polovtsi, when the Khan Kontchak royally entertains his prisoners. Besides the ever-fascinating dances, which gain materially when the choral parts are restored, there were the Italianate air of *Vladimir*, which Edward Johnson sang only passably well—a pure lyric tenor would have found its drooping measures more grateful material—and the Cavatina of *Kontchakovna* which was a thing of velvet sheen as Mme. Van der Veer voiced it. Herbert Gould completed the solo parts with the Air of *Kontchak*.

The Fourth Act from "Sadko," which includes the Novgorod Fair scene, with the airs of the three traders—Norse, Hindoo and Venetian—was much more impressive than this same music was when given in New York two or three seasons ago. The choruses had more bite and swing, but this did not entirely eliminate the feeling that the inspiration of the coloristic Rimsky lagged when he wrote for his mariners and his populace, and that he was no great master of dramatic recitative. Edward Johnson as *Sadko* did his level best to disguise the latter consideration and to his credit almost succeeded in doing so.

The finest singing of the entire Festival, however, so far as beauty of tone and perfection of style were concerned, was that of Beddoe in "The Song of India." It dripped honey, and it achieved the miracle (for one listener, at least) of temporarily banishing to

[Continued on page 24]

Sojourn in Arizona Contemplated by Stokowski

PHILADELPHIA, May 7.—"I'll see you again at the first rehearsal in October, 1928," Leopold Stokowski spoke thus to members of the Philadelphia Orchestra, who were tendering him a farewell luncheon last Monday. The definiteness of this statement has to a considerable degree set at rest varied rumors concerning the conductor's plans. It is known that Mr. Stokowski told the management he would return to Philadelphia after a year's leave of absence. The allotted time really amounts to about sixteen months. Mr. Stokowski's immediate plans are said to include a sojourn in Arizona for his health.

H. T. CRAVEN.

Representative Clubs in the National Federation

Advancement of Musical Interest and Promotion of Community Culture Are Aims Steadfastly Realized by Members of Monday Club in Pueblo—Society Was First of Its Kind in Southern Part of State—Pioneer Work Has Led to Municipal Appropriation for Annual Music Week and to Many Concerts Given by Notable Guest Artists—MacDowell Fund Benefits by Enterprise of Martinsburg Club Members—Establishment of Music in School Curriculum Has Impetus in Movement Which Also Achieves Formation of Junior Group—Mason City Club Flourishes



UEBLO, COL., May 4.—The Monday Music Club was organized Oct. 4, 1894, with a charter membership of thirty.

The original constitution and by-laws were practically the same as those under which the organization works today. The objects, as stated, were: first, the advancement of musical interests and the promotion of musical culture in the community, and second, the mutual improvement of the members.

As the organization was the first of its kind in the southern part of Colorado, there was naturally much pioneer work to be done. At first, progress was slow, but a survey of the club's thirty-five years of existence shows how much has been accomplished.

As early as 1896, the club brought Leopold Godowsky to Pueblo, and a long succession of artists have since appeared under the auspices of the organization. In June of 1905, the National Federation of Music Clubs met in Denver for the fourth Biennial Convention, and that year the Monday Music Club federated with the National. Colorado had no State federation until 1919, when Mrs. Freeman C. Rogers, a member of the Monday Music Club, was chosen State president at Peterboro.

The Monday Music Club is responsible for the municipal appropriation to cover the annual expense of Music Week, thus making that observance an assured factor in the musical life of the city from year to year. The club has for four years past given free monthly concerts on Sunday afternoons in Memorial Hall, utilizing the great organ. Through the efforts of the club, Miss Mabel B. Stakus, one of the best organists in the West, was appointed municipal organist.

During its thirty-three years, the Monday Music Club has never been on other than a sound financial basis. The idealism and steadfastness of purpose which animated the founders have remained characteristics of the organization.

The officers of the club for the last two years are as follows: Mrs. C. H. Le Cain, president; Mrs. Roger Wheldon and Mrs. Paul Yarnell, vice-presidents; Mrs. O. T. Rettberg, secretary; Mrs. W. R. Smith, treasurer.

years. Miss Mary C. Stribling, vice-president for nine years and chairman of the program committee for an equal period, was elected president in 1916, and resigned on account of ill health in 1921.

In 1921 the term of all officers was limited to two consecutive years. Mrs. G. J. E. Sponseller, Mrs. J. C. McKown

schools had its original impetus in a paper read to the club by Mrs. Sponseller in 1923 during her term as president. This paper, "I See America Go Singing to Her Destiny," was afterward read before the Kiwanis and Rotary clubs and the Board of Education, and led directly to favorable action.

During the presidency of Mrs. Mc-

librarian; Miss Ruth B. Willey, historian; Miss Myra V. Cline, Mrs. E. E. Church, Mrs. Carl Wellinger and Miss Grace Oliver, program committee.

Mason City's Musicales

Is Active in Many Ways

MASON CITY, IOWA, May 5.—The Matinée Musicale Club of this city has been very active since it was organized on Feb. 24, 1921. The first Music Week celebrated in this city was sponsored by the club in 1922, and each year since the club has successfully carried out the Music Week idea. The club usually gives two concerts in Music Week open to the public, one being a vocal or piano recital by one of the members, assisted by other musicians.

Each year a Christmas Vesper service is given. These services are always well attended and much appreciated. This year a Beethoven program was given in honor of the centenary celebration.

The club was formed with twenty charter members, eight of whom are still affiliated with the club. Membership is limited to thirty, and includes women active in musical circles and able to play or sing when called upon. The club has one honorary member. Meetings are held on alternate Tuesday afternoons in the homes of members.

The program the first year was on the subject of national schools of music. The following three years the club studied musical history from the time of Purcell until the present time. The program for the year 1924-25 was on miscellaneous topics; during 1925-26 the club studied Russian music exclusively, and the past year study work has been continued along the same line, including a few lessons on the music of bordering countries—Hungary, Poland and Bohemia.

For the past three years exchange programs have been given with a music club at Charles City, thirty miles distant, the members driving in automobiles for these events.

The Matinée Musicale Club joined the Iowa Federation of Music Clubs in 1925. A guest day is observed each year; luncheon is held at the opening of the club year, and a picnic for the closing meeting.

Mrs. J. E. Stinehart was the first president. BELLE CALDWELL.

FORT PIERCE CELEBRATES

Florida Center Arranges Music Week Under Sponsorship of Mayor

FORT PIERCE, FLA., May 9.—For the fourth consecutive year, the Fort Pierce Music Club supervised the city-wide observation of National Music Week.

By direction of the City Commission, the Mayor issued a proclamation declaring Music Week and calling upon the people loyally to support the Club's efforts by devoting themselves to music for one week. Capacity audiences heard the programs presented.

Participation was not confined to this city, as programs were also given in White City, San Lucie Plaza and other nearby towns. On Sunday evening, May 8, Gaul's "Holy City" was sung in the Presbyterian Church under the direction of Mrs. H. Lionel Meredith.

One program, in charge of J. M. Cunningham, was made up of the music of all nations, mostly of folk-songs of America, Russia, Scotland, Germany, Ireland, France, Spain, Sweden, Denmark and the Balkan States. A solo was played on a Chinese violin by Wu Lin Yen.

The Music Club held its open meeting on Wednesday, May 4, the program being in charge of the president, Mrs. Edgar Lewis.



Mrs. C. H. Le Cain, President of the Monday Music Club of Pueblo, Colo.

Martinsburg Musicians Study Art of All Lands

MARTINSBURG, W. VA., May 7.—Organized Dec. 21, 1896, the Wednesday Afternoon Club presented its first program on Jan. 13, 1897. The aim of the organization has been "the conscientious study of the works of the best composers of all times and all lands." Another object, though not specifically stated, was to bring music and musicians to the community. The first public concert of the club was given in the home of Mrs. W. H. H. Flick on May 20, 1897, the forerunner of a long series of events given "under the auspices of the Wednesday Afternoon Club" by visiting artists.

In 1898, Mrs. Virginia Faulkner McSherry was elected president and served in that capacity until her death in 1916. For eighteen years, she presided with executive ability and with an idealistic enthusiasm that set the high standards which the club has maintained. Mrs. Bessie K. Lamon and Mrs. G. L. Sencin-diver served faithfully and efficiently as secretary-treasurer for a number of

and Mrs. G. B. Wiltshire have served as presidents during the last five years.

Three times in the course of its history, the club has suspended its activities. In 1904-05 and in 1908-09, deaths and removals from town seriously affected the membership, which was then limited to twenty. The third suspension was from the autumn of 1917 until January of 1919.

Several accomplishments of the club deserve mention. While still young, the organization sent \$50 to the Edward MacDowell Fund. Hugh Blair's cantata, "The Bells of Enfarnie" was given as the program for the open meeting in May of 1912. On Good Friday evening in 1923, the club, assisted by members of the various church choirs, presented Stainer's "The Crucifixion," with Leon H. Ware as director, Mrs. Imo Thompson Ware, William C. Penske and Arthur Glover as soloists, and Miss Myra V. Cline as accompanist. Another memorable occasion was the silver anniversary of the club, celebrated in 1921 with a concert and reception in the home of Mrs. Wiltshire.

The establishment of music in the curriculum of the Martinsburg public

Kown and mainly through her efforts, a Junior Music Club was organized in February of 1924.

The Wednesday Afternoon Club joined the West Virginia Federation and the National Federation in March of 1923. The sixth annual convention of the State Federation was held in Martinsburg in March of 1926 with the local club as hostess. Several members of the Wednesday Afternoon Club are on the executive committee of the State organization. Mrs. Sponseller is the State treasurer, and Miss Frances Burdette is first vice-president of the State Federation, in charge of junior clubs.

Another milestone in the club's progress was reached in February of 1926. Feeling that the time had come to enlarge the sphere of influence and broaden the activities, the members unanimously voted to become the Music Department of the recently formed Woman's Club of Martinsburg.

The Wednesday Afternoon Club now has thirty-four active members, with the following officers: Mrs. G. B. Wiltshire, chairman; Mrs. E. E. Church, vice-chairman; Miss Myra V. Cline, secretary-treasurer; Mrs. Carl Wellinger,



Another New Heyday for American Singers at the Metropolitan—Some Vital Statistics, with a Question as to Why the Armenians Outnumber the French, Two to One—Meanwhile "Uncle Tony" Adds One More to Our Own List of Baritones—Atlanta the Scene of an Additional Little Operatic Encounter—A Modern Tenor Rivals Patti's Bandit Feat—One Way of Escaping from a Concert Hall

Dear MUSICAL AMERICA:

LIKE many another good American, I am soberly glad over the safe arrival of another consignment of native-grown singers at the Metropolitan. I note in the list of twelve new artists engaged for next year, six who are full-fledged Americans, and at least one other who might be so regarded, by the usual process of claiming as American any English speaking artist whose career has been largely if not entirely made on this side. If my memory serves me, it is the first time that as many as twelve new artists have been engaged at a time, and half of them native-born. Let those who are so fond of accusing Mr. Gatti of favoring foreign singers in preference to the native article, take a glance at the following:

Of ninety-five singers listed, thirty-four are Americans, which is by far the greatest proportion of any one nation, the next in point being the German contingent with only sixteen, or less than half of the American. The Italian singers come next with thirteen, and significantly enough, these are all men. Not a single Italian woman artist in the entire list!

Next come the Russians with seven, and the British, including natives of English colonies and Dominions, with six. The Scandinavians number five and the Austrians, four. Spain sends us three, all sopranos, and Hungary three. Armenia contributes two and France, Greece and Holland, one each.

Thus it is evident that while the Metropolitan is a polyglot opera house if ever there was one, with natives of thirteen nations, it may still assert it is an American opera house through the virtue of having more than twice as many American singers on its roster as those of any other nation. If claim is made to the Canadian artists, Mme. Gordon, Mme. Howard and Mr. Johnson, and the English soprano, Miss Easton, who is an American by her marriage, the proportion is even greater.

I notice also that among the American singers, a large number are young artists with little or no experience, thus giving the lie to the too common statement that young Americans have no chance to win their spurs in opera in their own country. It remains true that there is less chance for them than in Europe, where many tiny towns have resident companies and in which valuable experience may be gained and where most great singers have begun, but there is obviously a place for aspiring singers at the Metropolitan. The new artists of the roster who are only now getting their start are getting it at

home, all the foreign singers having previously passed this same period of débuts and beginnings.

It is an oddity that France contributes only one singer, Léon Rothier, a member of the organization for many years. France has had a well-developed opera for a long time and some great artists have come out of France. Why has the supply run dry? Or has it run dry? I wonder. Even Armenia, as remote an operatic possibility as I could think of, has twice as many singers at the Metropolitan as France. And they, still more curiously, have found some of their best parts in French opera!

AND while I am on this subject of American singers, I want to felicitate all of them on having won to their number no less a celebrity than the very durable and always adorable Antonio Scotti.

I am told that he first considered becoming an American citizen the year after Columbus discovered America, but as he did not make his Metropolitan debut until 1899, this report is plainly malicious exaggeration. As a young baritone now on the threshold of a very promising career, the genial Totonno has taken out citizenship papers, having definitely decided, after a brief period of looking about him, that this is the country in which youth has its fling and opportunities are most favorable for a flying start.

Some years ago "Uncle Tony," as the newspaper writers affectionately call him, endeavored to disguise his youth by puffed cheeks and most wonderful mustachios, which curled upward Kaiser-fashion toward his eyes. I even remember some talk to the effect that he dieted, gave up spaghetti, abjured the thickest soups and the thinnest water, and took to exercise for his waistline.

But that was before the arrival of Maria Jeritza and the daily dozen of the "Tosca" matinées!

When he first came to this country, he brought with him all that was best in London's tailoring, and now that he is the slenderest of baritones again, he is more than ever the glass of fashion and the mold of form. Without assuming to know anything about the trail of broken hearts which leads back to his "Don Giovanni" days, when no mere Barrymore would have presumed to rival him as *Don Juan*, in pictures or elsewhere, I know that he has built up so many friendships in America that citizenship became simply inevitable. He became one—to quote Gilbert once more—"in spite of all temptations to belong to other nations."

For one thing, having identified himself so thoroughly with San Francisco's Chinatown, as he has done in "L'Oracolo," there are only two countries in the world where his marvelous shuffle could be appreciated, and the other one is in the throes of a revolution.

So, although the good Mr. Gatti's annual announcement did not so state the fact, I think that quite the most joyful news with respect to the additions of new American singers to the company is the engagement for the ensuing season—and I trust the next twenty thereafter—of the prince of *Falstaffs* and best of American consuls in Nagasaki, who, in spite of all his other achievements, remains also "the best Chief of Police Rome ever had."

POOR Mr. Gigli! He is being bothered again—not by blackhanders this time, threatening to slit his canary throat, nor by Maria Jeritza who is far away in Vienna, nor by . . . and I might go on to mention a half a dozen

Europe Is Troubled by "Bootleg" Music

WASHINGTON, May 11.—Dr. Alice Simon, musicologist of the Library of Congress, just returned from the first International Congress of Musicologists held since the war, at Vienna, states that "bootleg" music is Europe's latest problem. She states that between forty and fifty spurious "Beethoven masterpieces" have been found on sale in Germany alone. The only thing "Beethoven" about any of these, she says, is a picture of the composer on the cover or title-page. Two spurious symphonies attributed to Joseph Haydn were also recently produced in London. Dr. Simon expects that recent amendments to foreign copyright laws will correct this evil. ALFRED T. MARKS.

others who according to rumor have found ways to ruffle the composure of the popular tenor. This time, believe it or not, it was miniature Louise Hunter who took it upon herself to tell him "plenty." If my imps have reported the incident correctly, it happened in Atlanta and in this manner:

The opera was "Mignon." Signor Beniamino was occupied with the woes of *Wilhelm Meister*, swelling his bosom, opening wide his lips and sending luscious, melting tones floating into the farthestmost crevices of the Municipal Auditorium. He sang bravely, so bravely and so tenderly, they tell me, that tired ladies forgot the stiff attention befitting a Metropolitan Opera visit and shut their eyes and dreamed of might-have-beens.

Now, Louise Hunter also was in the cast. To be sure, no advertisement has ever billed her as the World's Greatest Soprano, but just the same she has a big following in Atlanta where for two seasons now she has sung in light opera. Atlantans recognized her on this night of the battle, and gave an ovation and a wreath to "Atlanta's Sweetheart." Six times they called her back and six times six times she courtesied this way and that and enjoyed it all very much in her pretty, flouncing way, until she went behind the curtain for the last time. There were words, I won't say who said what, or why anybody's feelings were wrought up, or venture any opinions as to whether there are distinctions to be drawn as between stellar tenors and others when it comes to taking more than a single bow. But the soprano, never yet billed as the World's Greatest, became truly eloquent. I am unable to quote her in full—she talked so very rapidly—but somebody or other, maybe nobody directly concerned, was heard later to remark:

"I told him plenty. I let him know exactly what I thought about his upstaging. It would be a fine thing indeed if an American girl is not allowed to acknowledge compliments paid her by an American audience."

Poor Mr. Gigli! Bad, Bad Miss Hunter! But there, I said I wouldn't take sides!

SPEAKING of tenors, I believe I know why singing—at least tenor singing, is considered less brilliant than it was in the "Golden Age" of which Henry Theophilus Finck wrote so affectionately. But to make myself clear, I shall have to hark back to days preceding that luminous period, even to the time when gas was the universal medium of light. In that halcyon era the tenor who could not emit stentorian high notes that would cause the jets to flicker was no good at all. Hisses and boos were his just punishment. Therefore, with the removal of gas, there has come about a gradual, but inevitable, loss of the highest criterion and a subsequent deterioration in tone. It's all a perfectly simple process of deduction.

WHAT, I wonder, is Mr. Ernest Thesiger thinking of. Mr. Thesiger, I hasten to add in case you do not know, (and it is quite likely you will desire to be informed) is an actor who has published a book of reminiscences. It is quite true that I have not yet seen this book, but it must be so, because an English newspaper carries a review of it. This newspaper states that Mr. Thesiger is a "popular" actor, and I accept the definition. But, however true that may be, I cannot forbear to take issue with the author in regard to the following passage:

"Melba is no exception to the rule I was once told of, that people with a beautiful singing voice rarely have a good speaking voice. Melba is a human nightingale when she sings, but to hear her speak is like attending an orgy in the parrot-house!"

Now I have heard many great singers speak, and I can think of but one other speaking voice (among *prime donne*) as beautiful as Melba's, and that is Schumann Heink's. When I first met Melba, the richness and resonance of her voice, in ordinary conversation, impressed me so forcibly that I nearly forgot I was in the presence of a woman whose fame encircled the civilized world. That was, I think you will admit, a pretty strong compliment, and it reminds me that a woman who interviewed Sarah Bernhardt told me afterward she was so blinded by the glory of the divine presence that she failed to notice even the color of Mme. Sarah's dress. "That," she said, "was something that a man could never comprehend,—but any woman would understand."

But to return to Melba. Mr. Thesiger might, I fancy, agree that the late Jo-

seph Joachim knew good tone when he heard it; and it was Joachim's habit to refer to Melba as "Madame Stradivarius." Her voice, he said, had the *timbre* peculiar to violins of the favorite make in that it sounded large in a large hall but small in a small room.

If, in discussing speaking voices, you should ask me to name the softest conversational tones I ever heard, you would probably start at my reply, for I should answer "Titta Ruffo's." When I met Titta Ruffo he was in bed, resting for a performance due that night. Consequently he was saving his voice, in the approved manner, using only the cream of it. And what a smooth cream it was! Like velvet was the sound for pure suavity.

THE whole question of the speaking voice is one that interests me greatly, and it is one which I venture to believe might be taken up by singing teachers more thoroughly than is the case with most of our vocal pedagogues. Having fewer musical performances to attract me in these latter days of the season, I have been betaking myself to theaters, where I have repeatedly been struck by the often misused talent of our American playwrights, as well as by the amount of real talent shown by younger members of the acting profession.

Yet I must confess that I have often been concerned, almost to the point of irritation, by the faulty diction that I heard in almost every theater. Voices that are, in themselves, of excellent quality, are produced with so little knowledge of how to make lines carry that many good points are muffed and the dramatic effectiveness of scenes seriously endangered. When Ellen Terry spoke in what seemed to be an ordinary conversational tone, every syllable and consonant penetrated to the topmost gallery. Nor was she alone in this skill. I speak of Terry because she happens to come first into my mind.

Would not many teachers find it to their advantage to give less attention to teaching singers and bend their efforts to teaching voice production to actors and speakers? Here is a field, I think, that has not yet been scratched, but which would yield a rich harvest if properly cultivated.

FROM Paris I receive a newspaper cutting telling how a tenor aided in the rescue of an endangered crew in mid-ocean. He did not do this with his strong right arm; but, much more effectively, with his voice. The account sent to me of this exploit is thrilling. The ship which was freighted with the precious voice was en route from America to Italy. "Those in peril on the sea," as the good old hymn has it, were the crew of a barque which foundered off the Italian coast. I ask you kindly to overlook the geographical discrepancy—I am telling the story just as I read it. "Waves were running mountain high," I am informed, but the narrative does not specify the height of any mountain that might be taken as a criterion. The crew and passengers prayed, "not for their own safety, but for that of the crew of a slowly sinking ship a few hundred yards away. Suddenly the inspiring notes of "O Sole Mio," sung in a beautiful tenor voice, float out across the angry sea. A chorus of 500 voices join the lone singer, while the lifeboat crew from the big liner make renewed efforts to reach the sinking craft."

Do they? What a question! Do the public adventures of a singer ever end otherwise than happily? And would this particular singer have been happy if he had not "reached his objective," as the phrase always runs for philanthropic drives?

It would, of course, be a horrid thought—too horrid a thought to be entertained for an instant, and much too impossible ever to be written down—to suspect that the rescuing crew pulled away from the comfortable ship in the hope of putting some distance between themselves and the song. It is true that I have known critics thus to quit a concert hall, but the circumstances, you must admit, were very different.

OF this, however, I am sure, i. e., that other vocalists than our intrepid tenor have, at various times, sung with almost (if not quite) equal effectiveness. There was, for instance, the case of Adelina Patti saving fellow passengers from wicked Indian robbers. That happened 'way back in the days when anything Mme. Patti did or said was good copy for the reporters. The locale was somewhere in the West. The setting was a train. The Indians were fully

[Continued on next page]



(Continued from page 6)

armed and wore war paint. They swarmed into the train and proceeded ruthlessly to take away from men and women who occupied the best seats all the rings, watches and hip flasks those good people had with them.

But hark! Silvery notes float out upon the tense air. It is La Petite Adelina singing "Home, Sweet Home." The bandits melt into tears. Remorsefully they return all the trinkets to the former possessors of them. Meekly they kneel before the diva and kiss the hem of her skirt. Then they leave.

I have already remarked that whatever Patti said was grist to the newspaper mills, and this incident was related by herself. So it must have been true.

OPERATIC audiences, so the complaint is, are nowhere near so glamorous as in the old days. Society may still reign supreme in theory but actual circumstances fail to bear out the theory. The wire around the parterre boxes is no longer barbed. The costumes are rarely so formal. Full dress is giving away to dinner clothes. Suburbanites may frequently be seen hastening down an orchestra aisle after the lights go down with no evening clothes at all. Verily times have changed. But New Yorkers who mourn the passing era should take heart on reading the report of Captain H. C. Smart, an Englishman who has just returned after a sojourn in Russia. Said he, of the situation at the world-famous Moscow Opera House:

"It is crowded nightly. Opera and ballet are given alternately. The Proletariat are given seats cheap. They do not believe in dress clothes; in the royal box, in the boxes, and in the stalls, I saw young Communists in leggings, sweaters and long hair; and the audience is generally shabbily dressed. 'Of enthusiasm or applause there is little or none. I sat through the Russian-made opera, 'Sadko,' which was well done; only on two occasions was there any applause—once for a high note and once for a low."

ANOTHER season has turned its back upon us and another critic, tired of it all has taken revenge. I hesitate to tell of it because I doubt if there is a single one of this fellow's colleagues who has not, at one time or another, longed to break up a concert and not dared to do it for fear of losing his penny a day. But there are ways, and ways, and this fellow was inventive by nature. An intimate concert was advertised, an intimate concert in an intimate hall with an intimate program. In fact, intimacy seemed to be so the keynote of the entire occasion that this special reporter felt a little reluctant to go, so dread was he of intruding.

Newspapers, however, rarely consult the wishes of their underlings. My young friend was despatched—"way, 'way up-town, far from the beaten tracks of those concerts which the public is urged to attend. He arrived twenty minutes after the appointed time just to allow the time to pass for any intimate greetings. It was a tiny theater on the top floor of an apartment house. Rows and rows of funeral chairs set close together would nowhere near accommodate the enthusiasts who had flocked to that intimate occasion. Friends of the performers, relatives of the performers . . . the clock ticked off the minutes, the quarter hours . . . fifty minutes after the time set for starting and a speaker arose to explain in a brief half hour just how intimate this occasion was meant to be, and how the music could speak for itself far, far better than he could ever hope to do . . . and the concert was on.

My friend, the reporter, bore one number in good part, noted the thousand deficiencies of performance, sought bravely for redeeming features and then looked about pathetically for means of escape. He saw the elevator, stark in the center of the hall, in full view of the performers and all the performers' relatives. He made for it bravely. Two buttons side by side grinned at him from out the long-suffering wall—one that would call the elevator and the other the main electric light switch. He thought well upon it but he thought fast. After all his suffering had been great. He pressed

one of the buttons. Out went the lights. The results, or so he has given me to understand, were highly satisfactory. The concert reached a degree of intimacy hitherto unprecedented. Women grew hysterical and strong men hid their bill folds. And as for himself the evidence was purely circumstantial. A second number had started. Everyone was all attention. No one had seen him do it. He lost himself in the crowd, edged his way toward the back, found himself near a Fire Exit and then escaped!

The idea has possibilities, you must admit, but any discussion in these columns might be mistaken for premeditated mischief. That, of course, is quite out of the line of your

Mcpherson

CLEVELAND'S OPERA BREAKS ALL RECORDS

"Greatest Ever Known" Is Comment of Edward Ziegler

By Helen Barhyte

CLEVELAND, May 9.—Cleveland's most successful opera season, a season that broke all records, ended on Saturday night, May 7, with the Metropolitan Company's production of "Il Trovatore." More than 2000 persons were turned away.

It was stated by Edward Ziegler, assistant general manager of the Metropolitan: "This week was the greatest in the history of the Metropolitan, both from the standpoint of receipts and attendance; and it is my belief that it was the greatest week ever experienced by any opera company in the world."

A magnificent production of "Turandot" was given on Tuesday night as the second bill in the week's engagement in Public Hall. This was the largest second opera night in local history, with an attendance of 6183 and box receipts of over \$17,000.

The principals, all of whom were much applauded, were Florence Easton, Armand Tokaty, Nanette Guilford, Giuseppe De Luca, Angelo Bada, Alfio Tedesco, Max Altglass, Pavel Ludikar, George Cehanovsky, Louise Lerch and Dorothea Flexer. Tullio Serafin conducted.

"La Traviata" with Amelita Galli-Curci on Wednesday night brought out an audience of 9069. Box receipts were \$28,627. The cast featured Beniamino Gigli, Lawrence Tibbett, Minnie Egner, Grace Anthony, Milla Picco and Paolo Ananiani. The conductor was Tullio Serafin.

"La Forza Del Destino" on Thursday night was given with Rosa Ponselle, Giovanni Martinelli, Mario Basiola, Ina Bourskaya and Ezio Pinza. Vincenzo Bellezza conducted.

"Mignon" had a superb cast, including Lucrezia Bori, Beniamino Gigli, Marion Talley, Léon Rothier, Angelo Bada, Minnie Egner, James Wolfe and Louis D'Angelo. This opera was given at the Friday matinee with Louis Hasselmans conducting.

"Lohengrin" on Friday night brought a new tenor, Walther Kirchhoff, who made his first Cleveland appearance. Mr. Kirchhoff was impressive as Lohengrin. Also appearing in the cast were Florence Easton, Julia Claussen, Lawrence Tibbett, Pavel Ludikar, George Cehanovsky. Giuseppe Bamboschek was the conductor.

The Saturday matinee was given to "La Bohème" with a cast including Lucrezia Bori, Nanette Guilford, Beniamino Gigli, Antonio Scotti, Milla Picco and Léon Rothier. Vincenzo Bellezza conducted.

In the final bill, "Il Trovatore," the singers were Rosa Ponselle, Giovanni Martinelli, Julia Claussen, Mario Basiola, Grace Anthony and Louis D'Angelo, Giordano Paltrinieri, and Arnold Gabor. Tullio Serafin conducted. Enthusiasm ran high, and applause after the Miserere was so insistent that this number was repeated.

The committee of citizens which assumed the burden of a five-year arrangement with the Metropolitan Opera Company has Robert J. Bulkley, as chairman; Lincoln G. Dickey as manager, and Donald Daugherty as publicity manager.

Westchester's Choral Groups Compete in Third Annual Countywide Festival

Prizes for Choruses and Individual Soloists Awarded—Notable Plans for 1928 Festival Include List by Chorus of 2000, Under Albert Stoessel, to Dedicate New Building

YONKERS, N. Y., May 7.—The Westchester County Choral Union held its third festival here from May 5 to 7, with a great amount of interest shown in its three evening sessions. The festival was held under the auspices of the Westchester County Recreation Commission in the Gorton High School here.

Owing to lack of an auditorium large enough, a formal festival was not held this year. But Albert Stoessel, musical director of the festival plans for 1928 a chorus of some 2000 voices, to be heard at the formal opening of the Westchester County Center. The new building, which will be in the vicinity of White Plains and be large enough to house all Westchester County activities, it is expected, will be ready by May, 1928, barring unforeseen contingencies.

On the first evening this year were heard the competitions for large and small mixed choruses and choirs. The prize for a chorus of more than seventy-five singers went to the Mount Vernon Choral Society under Edgar Fowlston. That for choruses of less than that number was awarded to the Larchmont Choral Society, under F. Colwell Conklin, with honorable mention going to the Tarrytown Choral Society under Clifford E. Dinsmore. In the choir contest, the St. John's Episcopal Church Choir of Yonkers, won first prize, and the White Plains Choir honorable mention.

Other groups participating were the choral societies of Peekskill, Mamaroneck and Port Chester, led respectively by Ernest T. Bond, Mr. Conklin and Frederick Studwell. The White Plains Choral Society, headed by Mrs. Fry, and the Yonkers Choral Society, led by Arthur A. F. Witte, were the other contestants among large choral groups.

The judges were Victor Harris, conductor of the St. Cecilia Choir; Albert

F. Pickernell, president of the Intercollegiate Musical Council, and Philip James of New York University. Mildred Payne, of White Plains, winner in the already held singer's contest, sang three numbers, including Brahms' "Der Schmied."

Charles D. Millard, the speaker of the evening, told of the \$500,000 recreation center to be constructed in White Plains.

Second Choral List

On the evening of May 6, choral groups from Yonkers, White Plains, Mount Vernon and Hartsdale-Scarsdale were heard. The judges admitted some difficulty in deciding the awards of the competition.

Prize winners for the second night were the Boy Choir of Trinity Church, Mount Vernon, Edgar Fowlston, conductor; Men's Glee Club of Yonkers, Clifford E. Dinsmore, conductor, and the Contemporary Singers of White Plains, with Caroline Beeson Fry conducting. Among others heard were the Westchester Men's Choir of White Plains, under the direction of Caroline Beeson Fry, who with Leonice Hunnewell played a duet piano accompaniment; the Treble Clef Club, under Helen Ruggles White; and the Mount Vernon Women's Chorus, under Edgar Fowlston, with Emil Nielson as accompanist.

Alice Johns, of White Plains, who won the highest score in instrumental classification at the contests held in Mount Vernon High School on April 30, played the winning piano solo.

Mayor Presents Prizes

William A. Walsh, Mayor of Yonkers, presented the prizes to the winners and extended his personal congratulations.

Albert Stoessel, musical director of the society, led "The Star-Spangled Banner," sung by all units of the Choral Society, with the audience joining.

Judges for the second program were: Dr. Hollis Dann, director of musical education New York University; Dr. Alexander Russell, director of the Princeton Glee Club and of the Wanamaker Concerts, and Alfred Human, editor of *Singing*.

The evening of May 7 was given over to competitions between the Negro groups of the Choral Society. Carroll Clark was the soloist in spirituals, accompanied by Ramon de Toro.

Four Negro choruses competed, with singers from New Rochelle winning. The others represented Yonkers and Mount Vernon. "Every Time I Feel the Spirit" was the prize song. The judges were Edgar Fowlston, Clifford E. Dinsmore and Ernest T. Bond, members of the Westchester County Choral Conductors' Association, of which Mr. Fowlston is president.

The chief conductor of the Westchester Negro Spiritual Choruses is Alexander E. Gatewood. A. Reginald Swain led the winning group. Mrs. Chester G. Marsh presented the prize to the winners.

Solo Contest Winners

The winners and honorable mention awards for the vocal and instrumental contests held in Mount Vernon previously were:

Dramatic soprano—Winner, Mildred Payne, White Plains; honorable mention, Grace Bender, Yonkers.

Light soprano—Winner, Dorothy Ruggles, Hartsdale; honorable mention, May Hughes, Yonkers.

Contralto—Winner, Janet Stevenson Galt, Yonkers; honorable mention, Mrs. Vance Dobson, Yonkers.

Tenor—Winner, Henry Ebeling, White Plains; honorable mention, Kurt B. Klebe, Yonkers.

Baritone—Winner, James Thomas Moir, Mount Vernon; honorable mention, Stanley Hunnewell, White Plains.

Bass—Winner, Richard P. Ward, Yonkers; honorable mention, Norman Gerhart, Scarsdale.

Violin—Winner, George Serulnic, Crestwood; honorable mention, Karla Kliebe, Mount Vernon.

Piano—Winner, Alice Johns, White Plains; honorable mention, Eleanor Cummings, Pondfield Road, Bronxville.

Harold Morris and Charles Kitchell of New York University and Hugo Kortschak of Yale were the judges.

Memphis Gives Concert for Flood Sufferers

MEMPHIS, TENN., May 7.—A large assembly filled the auditorium on Sunday afternoon, May 1, to hear the concert sponsored by a number of society women and musicians for the benefit of the flood sufferers in this district. Henry M. Baker, director of disaster relief of the American Red Cross, who is directing the relief work of that organization in the Mississippi Valley, delivered the address. Mr. Baker substituted for Herbert Hoover, who was scheduled to speak but who was called to Washington before the event. The musical program was arranged by Jean Johnson and Boris Morros, director of one of the large picture house orchestras. It included numbers for the symphony orchestra, which was brought together for the occasion and which gave spirited performances of "Saint-Saëns' 'Bacchanale'" and the Marche Slave" of Tchaikovsky. Rata Présent played Tchaikovsky's Piano Concerto in B Flat Minor with the orchestra. Among the other soloists were Darnell Morrison, Nell Holloway, Paul Ballard, Agnes Freutel Lary, Mrs. Harry C. Wilson, Fannie Black Ladd and Helen Smith Branan, all of whom gave vocal numbers that were enjoyed by the audience. The entire proceeds of the concert were turned over to the Red Cross.

BABETTE M. BECKER.

Gatti-Casazza Names New Artists for Metropolitan

[Continued from page 1]

Falco, Gertrude Kappel, Liane Martiny, Elena Rakowska and Grete Stückgold, sopranos; and Richard Mayr, bass.

American Artists

Dreda Aves is a native of Galveston, Tex. She is the daughter of an Episcopal clergyman of that city and the niece of the Bishop of Texas. Her first public singing was done as a contralto, but she subsequently discovered that



Frederick Jagel

her voice was a dramatic soprano. Her operatic debut was made as *Carmen* with the De Feo Opera Company, with which organization she toured the United States, Canada and Mexico. She was also soloist in New York church choirs during her student days and studied at Columbia University. She is a pupil of William Vilonat.

Leonora Corona is also a native of Texas and also a dramatic soprano. She studied with Mme. Valeri in New York for about three years and made her op-



Photo by Mishkin
Margaret Bergin

eratic debut in Naples in "*Mefistofele*." For the past three years she has been appearing in opera in important Italian centers. She is at present singing with the Bracale Opera Company in Havana.

Mildred Parisette was born in Philadelphia. Her teacher has been Albert Jeannotte. She made her debut three years ago with the De Feo Company as *Siebel* in "*Faust*," and later sang with the National Opera Company of Havana.

Margaret Bergin was born in Paterson, N. J. and has studied with Buzzi Peccia for five seasons besides singing extensively in concert.

Frederick Jagel is a native of Brooklyn and has been singing since he was a child. His first lessons were with his father, who is an organist, and he began as treble soloist in the Bishop Littlejohn Memorial Church and later sang in St. Paul's Episcopal Church. After a few



Photo by Mishkin

NEW FOREIGN ARTISTS ENGAGED BY METROPOLITAN

Above, Left, Liane Martiny as "*Elisabeth*"; Center, Richard Mayr as "*Leporello*" in "*Don Giovanni*"; Right, Gertrude Kappel as "*Brünnhilde*"; Below, Left, Philine Falco; Center, Elena Rakowska; Right, Grete Stückgold

years he studied with Vincenzo Portanova and while singing in a church in Far Rockaway, was heard by Samuel Eiseman who took him under his patronage and sent him abroad for further study and experience. His European singing has been done under the name of "Jagelli."

Fred Patton is a native of South Manchester, Conn. He has sung throughout the country in concert and oratorio and has also been heard in several opera companies, largely in Wagnerian rôles. He is a pupil of Adelaide Gescheidt.

Louise Homer, contralto, for many years a member of the company, will re-

turn for several performances. Philine Falco is a native of Amsterdam, Holland, where she studied at the Conservatory. She later took courses at the Hague Conservatory and in this country studied with Melanie Guttman-Rice. She made her debut with the Bracale Opera Company and has also



Dreda Aves

been a member of the Chicago Civic Opera Company and the William Wade Hinshaw Company. She toured in South America with Titta Ruffo.

Artist Newcomers

Gertrude Kappel comes from the Munich Opera, Liane Martiny from the Leipzig Opera, and Elena Rakowska, who in private life is the wife of Tullio Serafin, conductor at the Metropolitan, has sung at the Scala in Milan and the Colon in Buenos Aires. Grete Stückgold comes from the Berlin Stadt Opera. Richard Mayr is from the Vienna Opera. Miss Stückgold is popular in Germany in the lighter dramatic and lyric rôles. Mr. Mayr's repertoire includes buffo parts such as *Leporello* and *Baron Ochs* as well as serious ones. He is said to have a particularly beautiful voice.

The singers not re-engaged include Grace Anthony, Louise Hunter and Marcella Röseler, sopranos; Miguel Fleta, Vittorio Fullin and Curt Taucher, tenors; Paul Bender, Jose Mardones and Giovanni Martino, basses. Of these, Miss Hunter and Mr. Bender severed their connections voluntarily, Miss Hunter having signed a contract for light opera and Mr. Bender taking up duties on the Continent. Gennaro Papi, conductor, no longer appears on the roster, nor Julius Berger, assistant conductor. Florence Rudolph, solo danseuse, is also no longer on the list.

[Continued on next page]



Photo by Marceau
Leonora Corona

turn for several performances.

Philine Falco is a native of Amsterdam, Holland, where she studied at the Conservatory. She later took courses at



Fred Patton

Philadelphia Opera Company Announces Artists

PHILADELPHIA, May 7.—Mrs. Joseph Leidy, president of the Philadelphia Grand Opera Company, announces twelve Thursday evening performances in the Academy of Music next season. Artists already engaged include Josephine Lucchese, Euphemia Giannini, Vera Curtis, Marie Zara, Margaret Eberbach, Marta Wittkowska, Mignon Sutorius, Armand Tokatyan, John Dwight Sample, Chief Caupolican, Robert Steel, Beniamino Grobani, Ivan Steschenko and Jerome Uhl. Fulgenzio Guerrieri will continue as conductor. H. T. C.

New Artists for the Metropolitan

[Continued from preceding page]

Kurt Ruhrseitz, known for several years in this country as an accompanist of ability has been engaged as assistant conductor.

Complete Roster Named

The complete roster of artists re-engaged for next season is as follows:

SOPRANOS

Frances Alda	Mary Lewis
Martha Attwood	Queenia Mario
Lucrezia Bori	Nina Morgana
Ellen Dalossy	Maria Mueller
Elvira De Hidalgo	Frances Peralta
Florence Easton	Rosa Ponselle
Minnie Egner	Elisabeth Rethberg
Editha Fleischer	Charlotte Ryan
Amelita Galli-Curci	Thalia Sabanieva
Nanette Guilford	Marie Sundelius
Maria Jeritz	Marion Talley
Nanny Larsen-Todsen	Marie Tiffany
Louise Lerch	Elda Vettori
	Phradie Wells

MEZZO-SOPRANOS AND CONTRALTOS

Merle Alcock	Kathleen Howard
Cecil Arden	Marie Mattfeld
Mary Bonetti	Margaret Matzenauer
Ina Bourskaya	Carmela Ponselle
Karin Branzell	Ernestine Schumann-Heink
Julia Claussen	Marion Telva
Dorothea Flexer	Henriette Wakefield
Jeanne Gordon	

TENORS

Max Altglass	Giacomo Lauri-Volpi
Angelo Bada	Giovanni Martinelli
Max Bloch	George Meader
Mario Chamlee	Lauritz Melchior
Rafaelo Diaz	Giordano Paltrinieri
Beniamino Gigli	Alfio Tedesco
Edward Johnson	Armand Tokatyan
Walther Kirchhoff	
Rudolf Laubenthal	

BARITONES

Mario Basiola	Titta Ruffo
George Cehanovsky	Friedrich Schorr
Louis D'Angelo	Gustav Schuetzen-dorf
Giuseppe Danise	Antonio Scotti
Giuseppe De Luca	Lawrence Tibbett
Arnold Gabor	Clarence Whitehill
Millo Picco	
Vincenzo Reschiglian	

BASSOS

Paolo Ananian	Joseph Macpherson
Michael Bohnen	Pompilio Malatesta
Feodor Chaliapin	Ezio Pinza
Adamo Didur	Leon Rothier
William Gustafson	Frederick Vajda
Pavel Ludikar	James Wolfe

CONDUCTORS

Giuseppe Bambergh	Artur Bodanzky
Vincenzo Bellezza	Louis Hasselmanns
	Tullio Serafin

ASSISTANT CONDUCTORS

Giuseppe Cesati	Carlo Edwards
Fausto Cleva	Paul Eisler
Riccardo Deller	Wilfrid Pelletier
Antonio Dell'Orefice	Karl Riedel
	Vittorio Versè

CHORUS MASTER

Giulio Setti

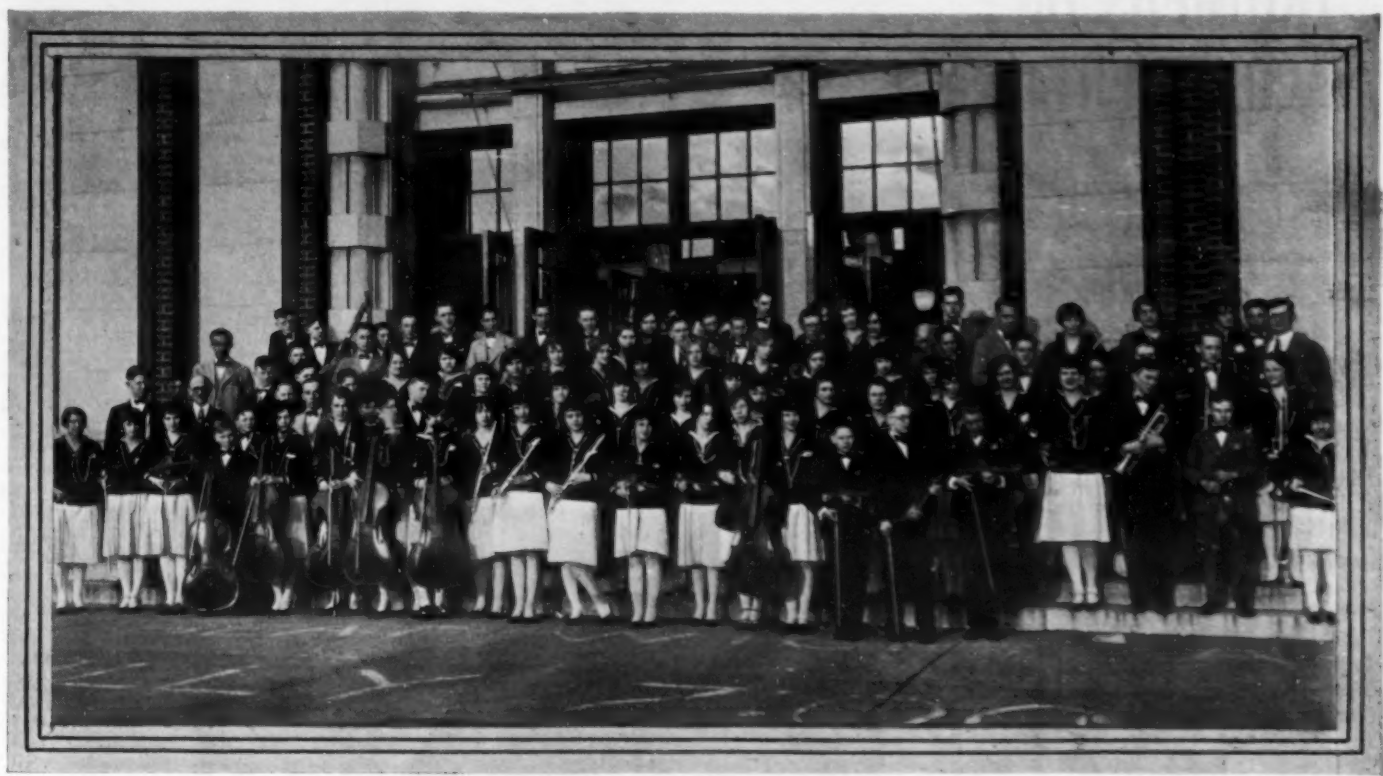
STAGE DIRECTORS

Samuel Thewman	Wilhelm von Wymetal
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STAGE MANAGER

Armando Agnini

Young Kansas Musicians Who Play and Conquer



Fort Scott High School Orchestra, Which Won First Place at the Interstate High School Music Contest Held at Kansas State Teachers' College in Pittsburg

PITTSBURG, KAN., May 7.—The Fort Scott, Kan., High School Orchestra, numbering eighty-five boys and girls, won first place in the big orchestras' section of the Interstate High School Music Contest at Kansas State Teachers' College, Pittsburg, on April 29. The work of Earl McCray, conductor, ran the gauntlet of three judges—Hollis Dann, University of New York; Carl Busch, Kansas City composer, and Earl Rosenberg, director of the conservatory in the Horner Institute, Kansas City, Mo.

Second place was won by the Independence, Kan., Orchestra under the baton of Paul O. Toepfert; and third to Neodesha, Kan., under the baton of Edward P. Rutledge. Mr. Toepfert used about sixty players, and Mr. Rutledge about seventy. Both Fort Scott and Neodesha played the "Oberon" Overture, and Independence played the Overture to "La Dame Blanche."

The winner was also the largest of the eight participating organizations. Fort Scott Orchestra has 100 players when it is at home. Independence was in the contest for the first time.

The other competing large orchestras, i.e., those from high schools with en-

rollments of more than 300, together with their conductors and numbers, were as follows: Parsons, Kan., Charles McCray, about seventy; Joplin, Mo., Frank Coulter, sixty-eight; Pittsburg, Kan., J. J. Richards, about seventy; Columbus, Kan., Neil Branstetter, forty-two; Nevada, Mo., Eldon Jones, twenty-five.

Thirty-nine high schools, sending 2500 students, entered this eighth annual contest. Twenty shared in the loving cups and medals awarded. The contest filled two days, despite the fact that it was operated in two sections all the time. The rapid growth of interest in this notable event is shown by these facts: It was only five years ago that the contest was extended from one to two days. It was only last year that the division of the contest into two sections, for a part of the time, became necessary. This year even the two-section arrangement threatened to prove inadequate.

Clarinet, trombone, and French horn solos, and junior high school orchestras were added to the program this year with the result of five or six entries in each of the solos and the appearance of the Fort Scott and Pittsburg junior orchestras. These orchestras surprised and delighted the audience with their good playing.

Arthur E. Uhe, violinist and com-

poser, was a fourth judge, working throughout the contest except in the big orchestra section, where he was ineligible through having already judged two of the orchestras in another contest. Walter McCray, head of the College's department of music, was chairman of the contest committee, the members of which were Dean Hattie Moore Mitchell, Dr. O. P. Dellinger, Gabriella Campbell, and S. L. Householder.

Individuals who won first places in vocal and instrumental sections were: Florence Goldsberry, Emma Grace Rock, Walden Spence, Eddy Handley, Arthur Christman, Ross Dunwoody, Clay Kirk, Clyde Bailie, Hugh L. McGuire, Leonard Isbell, Sara Ames, Ruth Martin, Leon White and Margaret Mackey.

First places in the groups were won by: Mixed Quartet, Independence. Girls' Quartet, Pleasanton. Junior high school choruses, Fort Scott. Mixed choruses, Nevada, Mo. Junior high school orchestras, Fort Scott. Girls' glee clubs from high schools of over 300, Altamont. Boys' glee clubs from large high schools, Fort Scott. Girls' glee clubs from high schools under 300, Cherokee. Boys' glee clubs from small high schools, Arma. Orchestras from small high schools, Cherryvale. Bands, Joplin.

ERNEST BENNETT.

ASSISTANT STAGE MANAGER

Oscar Sannee

PREMIERE DANSEUSE AND BALLET

MISTRESS

Rosina Galli

BALLET MASTERS

Ottokar Bartik August Berger

PREMIER DANSEUR

Giuseppe Bonfiglio

MIME AND DANSEUR

Mr. Alexis Kosloff

SOLO DANSEUSES

Rita De Leporte Lillian Ogden
Mollie Friedenthal Ruth Page

Additions to Repertoire

Mr. Gatti-Casazza confirmed the announcement previously made in MUSICAL AMERICA of his complete program of novelties and revivals for the coming season. These will include for the novelties,

"La Rondine," opera in three acts, libretto by Giuseppe Adami, music by Giacomo Puccini, in Italian.

"Violanta," opera in one act, libretto by Hans Mueller, music by Erich Wolfgang Korngold, in German.

"Madonna Imperia," opera in one act, libretto by Arturo Rossato, music by Franco Alfano, in Italian.

In addition, there will be the following revivals:

"Hänsel und Gretel," by Engelbert Humperdinck, in German.

"Norma," by Vincenzo Bellini, in Italian.

"Le Prophète," by Giacomo Meyerbeer, in French.

The following operas also will be presented:

"Così Fan Tutte," by Wolfgang A. Mozart, in Italian.

"Manon Lescaut," by Giacomo Puccini, in Italian.

"Carmen," by Georges Bizet, in French.

"Le Coq D'Or," by Nicholas Rimsky-Korsakoff, in French.

Première of Handel's "Julius Caesar" Announced by Smith College

The first performance in America of Handel's opera "Julius Caesar" is announced by the department of music of Smith College for May 14, in the Academy of Music, Northampton. The work is under the direction of Werner Josten, and is to be produced by Oliver Larkin. It will be sung in English in a style derived from that of the original performances.

Birmingham Teachers Choose Officers

BIRMINGHAM, ALA., May 7.—The Birmingham Music Teachers' Association elected the following officers at the annual meeting, May 4, held at the Allied

Arts Club: Lowela Hanlin, president; Sara Mallam, vice-president; Carrie Gillespie, recording secretary; Mrs. Burr Nabors, corresponding secretary; Mrs. Carter, treasurer. Ferdinand Dunkley gave an illustrated talk on "Orchestral Effects in Interpretation of Piano Music."

Pennsylvania Opera Company Succeeds La Scala in Philadelphia

PHILADELPHIA, May 7.—The Pennsylvania Grand Opera Company, successor to La Scala Company, has been incorporated and capitalized at \$100,000, part of which sum is already subscribed. H. Pelosi, brother of Dr. Francesco Pelosi, former head of the Scala enterprise, is director of the new undertaking. Twenty performances will be given next season in Philadelphia and on tour. There will be an orchestra of fifty, a chorus of 200 and a ballet. Apart from the principals, the personnel will be exclusively Philadelphian. Titta Ruffo and Riccardo Stracciari will be among the important singers heard in prominent rôles. Each of these baritones will sing in five productions in Philadelphia and in ten on tour. H. T. C.

AMATO SCORES TRIUMPHS ON CONTINENT

Celebrated Baritone Tours Europe During 1924-25-26; Lauded by Leading Critics

"Pasquale Amato excited admiration anew for his masterly singing which served again as a model of what the male voice can do in the way of effortless production, flexibility and expression. Even in the most powerful forte and up among the high G's and A flats, Mr. Amato sang with the greatest ease and with complete beauty. But that is not all of Mr. Amato's art, for he knows how to place his vocalization at the service of dramatic impersonations which are not excelled by the most noted actors." (*Nachrichten, Bremen.*)

"Amato is a bel canto artist in the manner of Caruso and Battistini. There is no doubt of it—this artist has something hypnotic about him. The whole impression of this great art (vocal and dramatic) is arresting. His voice is of noblest timbre, equalized throughout its range (what piano and what mezza-voce!). With it is rare dramatic power—song, expression and word are welded together by a keen intelligence to make drama. A rivederci, maestro Amato!" (*Nachrichten, Dresden.*)

"Amato has a baritone voice with tenor qualities in it, but its lower register is just as sonorous as its top is brilliant. The voice is marvellously equalized. All the sensational aspects of Italian singing, from a lovely mezza-voce to a ringing forte, are represented triumphantly." (*Anzeiger, Dresden.*)

"Pasquale Amato's guest appearance at the Volksoper was a sensation. He is a conquering, mighty and overwhelming singer. At the same time he is an appealing, powerful and brilliantly gifted actor. His is the last word in subtle dramatic art and his work is breath taking." (*Mittags-Zeitung, Vienna.*)

"News that Pasquale Amato has achieved a marvelous restoration of voice is traveling along those underground channels which abound in any music center. As most people know, Amato was not in the best of health during his final seasons at the Metropolitan, where he had reigned for years as one of the most brilliant and impressive baritones that institution had ever known. For some time after he returned to Italy Amato continued indisposed.

"The other day, soon after he had reached New York, this great artist sang for several critical persons, among whom were an eminent concert manager and the music director of the San Francisco and Los Angeles Opera Companies. The latter—Gaetano Merola—engaged Amato on the spot for next autumn's season. He and the concert manager, and one other keen listener, were so enthusiastic over the baritone's voice and singing that they could not contain themselves." (*Pierre Key's Observations, April 5, 1927.*)



Concert Management Arthur Judson has the honor to announce that PASQUALE AMATO, after several years of concert and opera appearances abroad, has now returned to this country under its exclusive direction. Mr. Amato is available for engagements in concert and opera for the entire season 1927-1928

STEINWAY HALL
NEW YORK

Concert Management
ARTHUR JUDSON

PACKARD BUILDING
PHILADELPHIA

Victor Records

Hardman Piano

[Mr. Amato is also accepting a limited number of pupils]

AMATO'S RETURN THRILLS PRESS OF AMERICA

Voice Acclaimed as Even Better Than When Baritone Starred at Metropolitan Opera

"The new Amato voice is a full-toned sonorous instrument as of yore, with none of its velvet richness worn thin by the concert halls abroad." (*New York World, March 25, 1927.*)

"Who's who in the big and little opera realm were at the Academy last night to greet Mr. Pasquale Amato upon the occasion of his eagerly awaited return to the dramatic music stage after an absence of six years. This famous baritone, a leading figure in the world of opera and the idol of thousands of music lovers in this city, was forced to abandon the Metropolitan Opera at the height of his career, because of a throat infection. Beloved by his countrymen, last night's very large and professionally conspicuous assemblage was to have been expected upon so important an occasion as his return, in a special performance of 'La Gioconda.' That the Metropolitan Opera has room for a first class baritone and that the public would unquestionably favor Amato's return to Mr. Gatti-Casazza's fold, are first facts behind the ramifications of last evening's performance. New York will not quickly lose grateful remembrance of Mr. Amato's memorable contributions to the gallery of grand opera characters, including in its range of roles those of Mephistopheles, Escamillo, Des Grieux, Ashton, Jack Rance, Luna, Otello, Barnaba, to mention but a few. The question has been, in respect to Amato's resumption of his interrupted career, whether or not his present vocal condition warrants a comeback. Mr. Amato convincingly answered this question last night. His baritone is yet the fine resonant strong organ of past memory. The former vocal subtlety was in evidence, his ability to color the melodic phrase, to intensify lyric canto, to vitalize a flow of recitative. Apart from this was Mr. Amato's brilliant personality, individualizing him as an artist of the grand style, richly to the manner born." (*Brooklyn Standard Union, March 30, 1927.*)

"One of the outstanding singers whom Mr. Gatti-Casazza brought to New York at the Metropolitan was Pasquale Amato. This gifted baritone immediately captured our public and for many seasons remained an ornament of Mr. Gatti's troupe. Few baritone singers have ever rivaled Mr. Amato in the esteem of the local public. Of late years, however, he has sung principally in Spain and Germany. Mr. Amato is now again in this country and last night, in a former Metropolitan role of his, Barnaba, at the Brooklyn Academy, a large audience was on hand to welcome the eminent singer with the utmost cordiality. Mr. Amato delivered the music quite in the grand manner, with impressive amplitude of phrase, skilful shading, superb diction, and the authentic accent." (*New York Telegram, March 30, 1927.*)

Manhattan's Concert Season Rapidly Approaches Close

Musical Events Near the One-a-Day Basis in New York's Recital Rooms—Women's University Glee Club Gives Interesting Novelties on Spring Program—Newcomers Heard in Events of Varying Interest, Largely in Smaller Halls



WITH the numbers of concerts reduced to hardly more than a baker's dozen, or about one-fourth of the quota at the height of the season, New York's concert year may be said to be rapidly approaching its end. The musical events of the past week have been, for the most part, in the smaller auditoriums and by artists courting prominence rather than those who have already achieved it. Two glee clubs, the Women's University and the Advertising Club, were heard in their customary spring appearances, both winning the approval of their audiences. The individual recitals were largely by unknown artists.

Women's University Glee

The Women's University Glee Club, Gerald Reynolds, conductor, was heard in a unique concert in the Town Hall on the evening of May 2. The program was of unusual interest in view of the fact that there were three "first-time" performances. These were two excerpts from Honegger's opera, "Judith," which was given during the past winter in Chicago, Avery Clafin's "Interimes," and a song group by Quinto Maganini, one of which was heard for the first time, and two of which were composed by Mr. Maganini especially for the Club. Mr. Maganini, besides being flutist in the New York Symphony, is this year's winner of the Pulitzer prize in music. Other numbers on the program were Debussy's "La Demoiselle Elue" in an arrangement by Mr. Reynolds, works by Griffes and Ravel and two songs by Aaron Copland.

The work of the Club was at all times exceedingly good, and the new works were given what must be considered authentic performances. They were, from the technical standpoint, interesting. Honegger's two choruses, a Cantique Funebre and a Chorus of Virgins, while not impressive music, were well sung with incidental solos by Edith Piper, soprano. The tone of the ensemble was especially good in these.

Mr. Clafin combines the abilities of a composer with those of treasurer of a large banking corporation. His work is scored for chorus and two pianos and is descriptive of a dance hall in a French watering place. It is interesting rhythmically and harmonically and abounds in modern "color" as would be expected from a pupil of Satie, which the composer is.

The "Demoiselle Elue" which is Rossetti's "Blessed Damsel" in French dress, was admirably given by the Club with a small string orchestra, and Marsh McCurdy at the organ. Miss Piper sang

capably and atmospherically the solos and Mrs. Cameron Hall, soprano, a member of the Club, undertook the part of the Narrator. In Mr. Maganini's pieces, Mrs. Hall was soloist in "Temple Chant" and Sarah Origgi, another member of the Club, shared solo honors with her in "Over the Sea." The concert was in all respects a satisfactory one and it reflected much credit on Mr. Reynolds.

J. D.

Stetson Humphrey Sings

A recital originally announced as a joint event to be given by Irene Crane Humphrey, soprano, and Stetson Humphrey, baritone, was given in Chickering Hall, the evening of May 3, by Mr. Humphrey, assisted by Robert O'Connor, pianist, who gave two groups of solos in addition to the accompaniments. Mrs. Humphrey was prevented from appearing by a sudden and dire attack of laryngitis. Mr. Humphrey was not entirely free himself, he announced, for an epidemic of colds had not left him unscathed. His singing, however, was tasteful and expressive and, save in an occasional effortful upper tone, showed little signs of his handicap. He began with a group of lieder by Wolf, Haile, Brahms, Schumann and Loewe, later singing "Vision Fugitive" from "Hérodiade," arrangements by Wilson and Hughes, and songs of Foote and Besley. An attractive sympathy and accord with each of his various numbers made for a set of unusually convincing moods. Mr. Humphrey was much applauded and responded with extras.

Mr. O'Connor, who earlier this season had given a recital of his own, was heard to advantage in works of Bach, Debussy, Skryabin, De Falla and Bortkiewicz. Musical instinct and confidence in his means marked his performance.

A. B. H.

Eunice Howard Plays

A late-season recital by Eunice Howard, pianist, was given in Steinway Hall on the evening of May 5. Miss Howard showed a certain facility in the playing of Chopin numbers, particularly, but her technic was occasionally uneven. She proved that she has talents, though instinctive feeling for musical content was rather less in evidence. The program included Beethoven's "Pastoral" Sonata, Op. 28, played painstakingly and with evidence of considerable preliminary working-up. Other works were by Debussy, Albeniz, Saint-Saëns, Daniel Gregory Mason, Sigismund Stojowski, and Eastwood Lane. The young artist had a cordial reception by her auditors.

N. T. O.

Brahms Quartet Aids Club

The Advertising Club Singers, a male voice organization, was assisted in a recital by the Brahms Quartet, with Byron Hughes at the piano, in the Town Hall on the evening of May 5. Arthur Phillips conducted the former group, with Fred Shattuck as accompanist. Kenneth Carver was the club soloist in Handel's "Hear Me, Ye Winds and Waves." The work of the Glee Club was generally attractive, with a solid body of tone and some success in shading expressively, though the group seemed rather small in number. The most liked numbers included three spirituals arranged by Burleigh, Coleridge-Taylor's "Viking Song," and old-folk numbers from the Irish and Flemish, and Three Sailor Chanteys, arranged by Marshall Bartholomew, which made a fitting finale. J. J. Scheuch sang

the solo in Martin's "Come to the Fair." The Brahms Quartet, made up of Clari-bel Banks, Nadine Cox, Nancy Hitch and Elinor Markey—clad as formerly in picturesque crinolines—showed some delightful mastery of part-singing in works by Brahms, Croce and others.

R. M. K.

Frederick Hofmann, Baritone

Frederick Hofmann, baritone, hailing, it is said, from Albany, who has been heard in New York off and on for a decade or more, gave a recital in one of the tiny auditoriums in the Waldorf-Astoria on the evening of May 6, assisted by Francis Moore, pianist. Mr. Hofmann's program included songs in French, German and English which he delivered with clear diction and artistic intention which, unfortunately, was not equalled by his vocal equipment or technic. An interesting feature of the recital was a song-group in which the singer accompanied himself on the lute, as he has done in former appearances. Mr. Moore played two groups by Bach, Saint-Saëns, Schumann, Moszkowski, Grainger and Alken. He was particularly successful in the "Jonglerin" of Moszkowski and Alken's "The Wind." He also acted as accompanist for the singer.

J. D.

Naomi Hoffman Sings

Naomi Hoffman, soprano, gave a song recital in the Steinway Salon on the evening of May 6, with Michel Hoffman at the piano. Miss Hoffman was heard in a program that included songs in Italian, French, English and Russian, those in the last-named tongue being the air of Lisa from Tchaikovsky's "Queen of Spades," and the Moussorgsky Gopak. Some of her best singing was done in Scarlatti's "Le Violette" and Handel's "Come and Trip It."

Miss Hoffman's singing has much to recommend it. The voice, in quieter passages has an individual and attractive timbre. An uncertain breath-control, however, resulted in lack of steadiness in the tone, and in louder passages somewhat impaired the quality. Miss Hoffman's diction too, was not improved by a curious champing motion of the jaw. In spite of all this, however, the young artist would seem to have possibilities and her singing was well above the general average both as to quality and interest. Mr. Hoffman's accompaniments, though fluent, were inclined to be a trifle overpowering in the small hall. The audience was most enthusiastic.

J. A. H.

The Mendell Dancers

The Rose Mendell dancers, accompanied by Gertrude Blecher, gave an account of their season's stewardship Saturday evening, May 7, in the Town Hall. There are many Mendell dancers, many who have learned their lessons well. They applied their talents with a fine show of spirit to every type of dance set to the music of such a miscellaneous group as Thomas, Durand, Fincke, Schumann, Karganoff, Liadow, Drigo,

Gounod, Massenet, Levitzki, Chopin, Johann Strauss, Gottschalk, Debussy, Grieg, Rubinstein, Mokrejs, Kreisler, Brahms-Heller, Mendelssohn, Retana, Monti, Levy, Moussorgsky and German. Star pupils did solo dances and there were spectacular ensembles. Outstanding individuals were Rose Martinez, Lottie Beal, Edith Handel, Clara Maltz, Irene Steinman, Edna Michlin, Dorothy Wood, Lena Fiorito, Ceil Grishman Aist, Lillian Birnbaum, Annette Gitenstein, Grace Segal, Harriet Wallace, Eleanor Lapidus, Victoria Brown, Sylvia Szathmary. Their teacher, Rose Mendell, to whose credit also were the arrangements of most of the dances and the designing of the costumes, concluded the program with a Horlick "Madeja." Miss Blecher had the first word to herself, with an excerpt from Beethoven's Sonata No. 3, Op. 2.

M. F.

John Duke, Pianist

John Duke, pianist, gave a recital in the Little Salon in Aeolian Hall on the afternoon of May 7. Mr. Duke's program began with the Prelude from Bach's English Suite in A Minor which was followed by Schubert's A Major Sonata. The remainder of the program included two Chopin works, MacDowell's "Marionettes," Saint-Saëns' "Caprice on Airs from Gluck's 'Alceste'" and Etudes by Liszt and Scriabin.

Mr. Duke exhibited a well-developed technic and a tone of considerable size. Unfortunately, as his playing was lacking in shading and his interpretative ability was not in proportion to his technic, the result was monotonous.

J. A. H.

Boris Levenson, Composer

The works of Boris Levenson, the composer conducting, had hearing at a concert Saturday evening, May 7, in the Engineering Auditorium. It was a program abounding in "first times." A Hebrew Suite for eight solo instruments (still in manuscript) was first on the list, played by the String-Woodwind Ensemble, directed by Mr. Levenson. Then came three songs sung by Berta Weinsell, soprano—"The Sparks of Life" (mss., first performance); "Maundy Thursday" (first time in America); and "Should the Hand of a Warrior a Spindle Hold?" Nauom Dinger, 'cellist, played a Nocturne in D, "Orientale," and "Humoresque." Elise Cramer, contralto, sang "Dawn," "Night in Hama-dan" and "Snowflakes," the last two for the first time in America. A final group was comprised of two Jewish Folk-tunes for chamber orchestra.

The program as a whole was one of interest with moments here and there of surprising lucidity and eloquence. There was a marked chromatic undercurrent of Hebrew melancholy, and the works as a whole were notable for skillful workmanship and appealing melodies. The personnel of the String-Woodwind Ensemble consists of Alexander Cores and Edward Katz, violins; Mitya Still-

[Continued on page 27]

JOHN McCORMACK

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SAN FRANCISCO RECITALS CONTAIN FINE MATERIAL

New York Quartet and John Powell
Heard in Concerts of Good Balance
and Artistic Merit

SAN FRANCISCO, May 7.—The Alice Seckels Matinée Musicale season reached its climax in the concert given by the New York String Quartet as the closing event of the series. Fine musicianship, splendid program arrangement, and conscientious ensemble contributed to the success of this concert, which was given in the gold ballroom of the Fairmont Hotel and marked the Quartet's only appearance in a setting appropriate for chamber music. The first number was Smetana's Quartet, "From My Life." Haydn's Quartet in G Minor, and a group of compositions by Goossens and Kreisler completed the program.

The postponed John Powell concert was a splendid finale to the Elwyn Series in the Columbia Theater on Sunday afternoon, April 24. Well-rounded musicianship, fine intellectual balance, and technical facility make Mr. Powell's piano playing a joy in whatever epoch of musical history he finds himself. His program was a conventional one, beginning with the "Waldstein" Sonata of Beethoven, to which he brought an interpretation that was classic rather than modern. Schumann's "Etudes Symphoniques" followed, then a Chopin group, in which Mr. Powell seemed at his best. To poetic demands, he brought a fine balance of the emotional and the intellectual, resulting in interpretations full of delicate nuances, effective pedaling, and a fine feeling for legato. One only regretted that the program contained no contemporary music. It would have been interesting to see how Mr. Powell, so well versed himself as a composer, would have dealt with the ultra-modern idiom of another.

MARJORY M. FISHER.

Mrs. Dunning Is Honor Guest at Tea

LOS ANGELES, May 7.—Carre Louise Dunning, originator of the Dunning System of Improved Music Study, was

Plaque of Rothwell Given to Los Angeles Orchestra Association

LOS ANGELES, May 7.—Members of the women's committee of the Los Angeles Philharmonic Orchestra presented a memorial plaque of Walter Henry Rothwell, first conductor of the orchestra, to the Philharmonic Orchestra Association at a luncheon at the Biltmore on April 28. The plaque, which bears an exceedingly good likeness of the late leader, designed and executed by Roger Noble Barnham, also has a quotation from Browning. The memorial was presented by Mrs. Cecil Frankel, chairman of the committee, and was accepted by William A. Clark, Jr. It will be hung in the symphony room of the orchestra until such time when a symphony hall is built in Los Angeles. H. D. C.

honor guest at a reception and tea given by Isobel Tone and La Verne C. Fleetwood, in the Hollywood Plaza on the afternoon of April 22. Nearly 300 musicians and parents of Dunning pupils attended. Mrs. Dunning, who has been devoting much of her time in recent months to the composition of four-hand numbers for young pianists, will leave shortly for the East for her annual normal class in New York, and for the third annual convention of the Dunning Teachers' National Association. H. D. C.

Pacific Society Holds Spring Luncheon

SAN FRANCISCO, May 7.—The annual Spring Luncheon of the Pacific Musical Society was held on April 25 in the Fairmont Hotel. An interesting program was given by Juanita Tennyson, soprano; Grace Adams East, cornetist; and E. Harold Dana, baritone. Elsie Campbell, Beatrice Clifford and Mildred Stombs Warenskjold were the accompanists. M. M. F.

Monteux and Walter to Cross Atlantic for Concert Series in Hollywood Bowl

Engagements of Noted Conductors Confirmed by Allan C. Balch, President—Sylvain Noack to Be Concertmaster for Sixth Season

LOS ANGELES, May 7.—Pierre Monteux and Bruno Walter will probably travel more miles to conduct



Pierre Monteux

concerts at Hollywood Bowl this summer than any of the noted bâton-wielders engaged for the 1927 season. Mr. Monteux is to come from Brussels and Paris, where he has been resting for a few weeks following the close of his Monte Carlo season. To the latter city he expects to return following his United States journey. Mr. Walter will come from Berlin. Mr. Monteux is to conduct at the Bowl July 26, 28, 29, 30, and Mr. Walter will appear on the evenings of July 9, 12, 14 and 15.

Announcement of the engagement of these two conductors for the Bowl was made recently by Allan C. Balch, president. Mr. Balch, in telling of the pleasure felt by the Bowl directors in the acceptance of engagements by these conductors, referred to the significant parallels in the life and professional histories of the two.

"Both," said he, "were born in metropolitan centers of Europe. Their birth dates fall little more than one year apart.

Both early studied in the best academies of their respective countries, and both studied harmony, fugue and composition with the best masters of the day.

"Although each of these conductors had become proficient on the piano and violin, still each chose conducting as his métier. Traveling to every corner of Europe, over a period of years, both these men have conducted in every capital on the Continent."



Bruno Walter

Mr. Balch finds these parallels interesting, and believes that a hearty welcome will be accorded the noted conductors during their appearances at the Bowl. One of the most interesting Bowl announcements is that Sylvain Noack has again been placed under contract to act as concertmaster. This will be his sixth season in that position, having filled it every season since the inception of the Hollywood series.

Fiesta Will Aid Organ Fund

REDLANDS, CAL., May 7.—In the gardens of Kimberly Crest, the home of Mr. and Mrs. J. A. Kimberly, a Spanish fiesta will be held on May 11. The proceeds will be used for the organ fund of the Congregational Church. The Choir Guild, of which Mrs. Kimberly is patroness, is sponsoring the event. L. F. J.

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OMAHA CHORUS IS HEARD

Orpheus Choir Has Sundelius as Soloist in Pleasurable Program

OMAHA, NEB., May 7.—The Orpheus Male Chorus, under the direction of Fritz Al Carlson, gave its only public concert of this season in the Technical High School Auditorium on April 25, Marie Sundelius, soprano, was the assisting artist.

The work of these singers, who are all of Swedish origin, is of a virile character. They also sing with much style and precision in attacks and releases. Phrasing, too, is good. Mr. Carlson obtains variety in his effects, and on this

occasion held the attention of a large audience.

Worthy of mention on the program were a chorale by Bach; "When Earth's Last Picture Is Painted," by Bornschein; a cantata, "The Nun of Nidaros," by Buck, and "Youth" by Gaines.

Mme. Sundelius won merited applause for her beautiful singing. She is gifted with a lovely voice, which has an unusual timbre and a brilliant upper register. Her singing of "Depuis le Jour" from "Louise" was very effective. In a Swedish group, Mme. Sundelius aroused her audience to much applause. She added five songs to her program.

Corinne Paulson Thorsen supplied accompaniments for the singer in an efficient manner, and shared in the applause. Martin Bush played accompaniments for the chorus in a very capable manner. MARGARET GRAHAM AMES.

INDIANAPOLIS CONCERTS

Florence Austral Welcomed—Local Artists Give Programs

INDIANAPOLIS, IND., May 7.—Florence Austral, who cancelled her concert a few weeks ago on account of illness, appeared on Sunday afternoon, April 24, before the Indianapolis Männerchor, and was applauded by a host of admirers. Assisting Miss Austral were John Amadio, flutist, and Sanford Schluessel, accompanist. The three gave a program of great artistry and musicianship.

The third musical program of a series sponsored by Mu Phi Epsilon was given on Wednesday afternoon, April 27, at the New Chamber of Commerce. Taking part were the Jean Orloff Quintet,

Frances Wishard, Louise Dauner and two guests, Mr. and Mrs. Charles Vaile. Mary Moorman, president of the Sorority, addressed the audience before the music was presented.

The Walther League of Indianapolis presented two local artists in a splendid joint recital on Friday night, April 29, in the Caleb Mills Hall. These artists were Lillian Adam Flickinger, lyric soprano, and Bomar Cramer, pianist. Mrs. Flickinger, in splendid voice, sang songs by Wolf, Schumann, Brahms, Beethoven, Strauss and modern American writers. Her accompanist was Paula Kipp. Mr. Cramer offered works by Scarlatti, Brahms, Chopin, Mendelssohn, Arensky, Borodin and Grainger.

PAULINE SCHELLSCHMIDT.

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New York Times

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played with fine sweep and vigor.

New York Herald Tribune

displayed vigorous and fluent execution, a firm and uniformly beautiful tone.

New York Times

admirable playing.

Chicago Herald and Examiner

well sustained tone and good technique.

Chicago Evening Post

she put into her rendition of the Saint-Saens concerto for 'cello brilliance as to technic and a warm tone quality.

Chicago Daily News



Sketch by Stanislaw Redzki

As Singer

a well controlled voice, rounded in tone, flexible in interpretation.

New York Herald Tribune

a clear voice of ample volume, used with good taste.

New York Evening Post

one of the most attractive and expressive voices of the present, one that suggests Mary Garden's lovely lower voice, but in all registers. Furthermore, she sings with eloquent diction and complete command of all interpretative resources.

Chicago Herald and Examiner

a voice of unmistakable value and charm.

Chicago Evening American

a warm rich soprano—sang with expressive musical feeling.

Chicago Daily News

she had the feeling for the song and gave it out with interpretative force—it had a striking quality that caught the attention.

Chicago Evening Post

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Chicago Herald and Examiner

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Chicago Evening American

a versatile young artist.

Chicago Daily News

A Characteristic Program

'CELLO

Concerto

Saint-Saens

FLEMISH FOLK-SONGS

arr. by Louis Mortelmans

Cecilia

Twee Konigskinderen

Koekoek

Jesus en 'Sint Janneken

Kertslied

Het Kwezelken

(Prefaced with a brief explanation)

'CELLO

Il pleut doucement sur la ville

Debussy

Fileuse

Faure

Londonderry Air

arr. by O'Connor-Morris

Zigeunertanz

Jeral

SONGS AT THE HARP

L'heure exquise

Hahn

Les deux serenades

Leoncavallo

Les lilas

Rachmaninoff

Girometta

Sibella

Sylvelin

Sinding

Drums of the Sea

Barnett

A Characteristic Endorsement

ALBANY INSTITUTE OF HISTORY AND ART

Albany, N. Y.,

February 11, 1927.

My Dear Miss Wiswell:

I can only inadequately express my appreciation for the delightful concert Miss Jean gave us. It was a very artistic afternoon and one that the members of the Institute will long remember and recall with pleasure. So many have telephoned and spoken to me personally concerning the splendid concert. I want very much for Miss Jean to return next season, but I would like it to be an evening concert in order that more of the members may hear it. . . . If Thursday evening, December 1, 1927, meets with your approval, you may send the contract, which I will sign and return at once.

Yours very truly,
J. Loring Dunn,
Curator.

HONOLULU RECEIVES ARTISTS OF RENOWN

Matzenauer and Zimbalist Are Noted Visitors to Hawaii

By C. F. Gessler

HONOLULU, April 30.—Concerts by Margaret Matzenauer and Efrem Zimbalist have been recent events of especial importance.

Three appearances of Mme. Matzenauer developed a crescendo of interest and enthusiasm. One recital was given at twilight, and the last one at noon. The Princess Theater held audiences that revelled in the singer's beautiful contralto voice and exceptional art. Music by Wagner was prominent on Mme. Matzenauer's programs. She sang *Kundry's* Narrative from "Parsifal" by request, and the "Cry" from "Die Walküre" with opulent tone and breadth of style. She also paid tribute to native musicians, singing Henri Berger's "Hawaii Pono" (Hawaii's Own), composed as the national hymn of the old kingdom of Hawaii, with the Hawaiian text written by King Kalakaua. This song has been retained as the official song of the Territory of Hawaii under the United States, and the audience stood as the noble old hymn was sung.

Standard works on Mme. Matzenauer's programs were from "La Gioconda" and the pens of Mozart, Schubert, Schumann, Wolf, Massenet, Fauré, Strauss and Russian composers. Her accompanist, George Vause, was heard to advantage in piano solos by MacDowell, Debussy and Godard.

Mr. Zimbalist gave his violin recital in the Royal Hawaiian Hotel, and was received with enthusiasm. He presented a program of rather popular nature; the first half was straight violin playing, with little resort to technical display, but the second portion introduced lighter and more whimsical numbers. As is unusual nowadays, a local singer was an assisting artist. Suzanne McArdle Allen, coloratura, sang two French songs and an Italian aria. Mr. Zimbalist quite won his audience by his

genial personality, and his distinctive tone quality, the receptivity to which was heightened by the intimate atmosphere of the Royal Hawaiian hall.

His program contained music by Pugnani-Kreisler, Hubay, d'Ambrosio, Chopin-Spalding, Glinka-Zimbalist and Sarasate. His accompanist was Louis Greenwald.

Tenor Recitals Heard in Honolulu

HONOLULU, April 30.—Joseph Correia, lyric tenor, who has returned to Honolulu after three years in California, gave a recital in the Portuguese Evangelical parish house. His program brought songs by Branscombe, d'Hardelet, Ray, Massenet, Donaudy, Flotow, La Forge, Monro, Burleigh, Spross, Sarti, Pinto, Frantz, Mascheroni. Akira Takei, a Japanese lyric tenor, was presented in Bachelot Memorial Hall by the Italian School of Singing. He was assisted by Joaquin Wanrell, bass. Mrs. Robert Given was at the piano. His program included three Japanese songs which were interesting. Other songs were by Denza, Tosti, Clarke, Flotow and Schubert.

C. F. G.

Honolulu Musicians Present Program

HONOLULU, April 30.—Leigha JoHantgen Blessing, Honolulu vocal teacher, recently presented in the Moana Hotel Mrs. J. Donovan Flint, soprano, and Mrs. Russell C. Christiansen, contralto, assisted by Raymond Reid, flutist, a pupil of Twigg Smith, and accompanied by Verne Waldo Thompson. A large audience was present. Guests of honor were Margaret Matzenauer and her accompanist, George Vause.

The program included music by Bellini, Rossini, Thomas, Schubert, Bishop, Clough-Leigher, Ponce-La Forge, Gertrude Ross and Gossec.

C. F. G.

CEDAR FALLS, IOWA.—The Orchestra Club gave a dance recital in the State Teachers' College Auditorium recently, with a large audience in attendance. Music played was by Brahms, Beethoven, Rubinstein, Rossini, Chopin, Wagner, and other composers. B. C.

Honolulu Forms Orchestra to Counteract Jazz

HONOLULU, April 30.—The first orchestra for "classical" Occidental music in the Japanese community of Honolulu opened its season on April 22 in the Nuuanu Y. M. C. A., before an audience of about 600 persons of many nationalities. The orchestra is unique in that it is made up entirely of young Americans of Oriental ancestry, whose aim is to counteract the influence of jazz and to interest young people in standard compositions. M. Motoyama is the conductor, and H. K. Yoshino the manager. The list included Schubert's "Unfinished" Symphony, Tchaikovsky's "Chanson Triste," Scholes' "Moon Mist" and Japanese music played on Japanese instruments.

C. F. GESSLER.

Raleigh Holds Memory Contest

RALEIGH, N. C., May 7.—Margaret Meegan, of Tryon, and Catherine Faison, of Winton, were winners in the third State music memory contest for rural elementary and high schools, held here on April 29. The first contest was so close that it was necessary to hold a second. Each winner was awarded a silver loving cup. Twenty counties were represented in the elementary and twelve in the high school contest. Miss Meegan won in the high school test and Miss Faison in the elementary.

D. G. S.

Bohm Ballet Appears in Bloomington

BLOOMINGTON, IND., May 7.—Because of the belated arrival of costumes for performers in the Adolf Bohm Ballet, the scheduled performance for the evening of April 20 was postponed until the next morning. University students holding tickets were excused from classes by William Lowe Bryan, president. Three performances were given. Added interest was felt because of the presence in the company of Ruth Page, première danseuse, who is an Indiana girl.

H. E. H.

BLOOMINGTON HEARS "TANNHAUSER" SUNG

Amateur Forces Give Opera in Concert—Competition Announced

BLOOMINGTON, ILL., May 7.—The Bloomington Philharmonic Chorus and Orchestra gave "Tannhäuser" in concert form under Arthur E. Westbrook in the Illini Theater on the evenings of April 28 and 29. The entire opera had never before been attempted in the State of Illinois except by a professional body of musicians. It was an impressive achievement and congratulations were showered on all concerned following the performances.

Ruth Lyons Remick of Chicago, formerly a resident of Bloomington, aroused much enthusiasm for her singing of *Elisabeth*. She divided honors with DeWitt Miller, whose vocal portrayal of the title rôle was convincing and attractive. Arnold Lovejoy was an expressive *Wolfram*, and Jay Hinshaw was authoritative as the *Landgrave*. Lucile Ward Tiemann sang *Venus* admirably. Smaller rôles were taken by Dorothy Kies, Clyde McMeans, Lloyd Bender, Alvah Beecher and Robert Cummins.

Mr. Westbrook, who is dean of Illinois Wesleyan School of Music, was a commanding figure and his conducting showed discrimination and grasp of vital points. The chorus distinguished itself by its spirited and remarkably well balanced delivery of difficult parts. Audiences were large and unstinted in their approval.

The annual prize competition of Illinois Wesleyan University School of Music will be held on May 14. The prizes are scholarships in the several departments of the school. Three awards will be made each in voice, violin, organ and piano. In each department the first prize scholarship is of \$100 value, the second \$75, and the third \$50. These amounts are credited on tuition accounts for the year 1927-28.

Annual Triumphs in England of the FLONZALEY QUARTET

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. . . when all has been said in praise of other famous organizations, there is still something to be said which is true of the Flonzaley Quartet alone. No other combination of the kind gives us quite the same feeling of security and refinement.

—Daily Telegraph

. . . the Flonzaley Quartet, who deserve no less today but have long since been told all the pleasure that their faultless playing affords, have the ear of the civilized world.

—Daily Mail

. . . as a chamber-music organization they have no superior for perfect ensemble and artistic finish in interpretation.

—Daily Chronicle

. . . for real musical fluency and perfect understanding, it is difficult to imagine anything superior to this combination.

—Morning Post

. . . the reputation of this combination of players is known to be second to none. Little, indeed, can be said here that has not been said many times before in praise of so perfect an organization.

—Westminster Gazette



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They are an ideal quartet. Their tone is homogeneous, yet for contrapuntal playing each player can add or remove at pleasure an extra layer of tone which momentarily makes his line of melody stand out. In music of harmonic texture the balance and the chording are perfect. Technique, interpretation, and details such as their round pizzicato tone, are fused into perfect unity in their playing.—*London Times*, March 30, 1927

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—Liverpool Post and Mercury

. . . their performance has a certain refined purity of style which is perhaps their distinguishing mark when compared with other quartets.

—Liverpool Echo

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for 1927

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Congress to Hear Another Bill to Legalize Anthem

WASHINGTON, May 7.—Congress will be asked again at its next session to adopt a resolution proclaiming "The Star-Spangled Banner" the official national anthem of the United States, it was announced here at the national convention of the United States Daughters of 1812. While the Army, Navy and Marine Corps recognize Francis Scott Key's hymn as the national anthem, this society points out, no legislation ever has been enacted to legalize such claim. Meanwhile, the society urges, organizations and individuals are seeking to have other songs adopted as the national anthem. Mrs. Samuel Preston Davis of Arkansas, the national president of the Daughters of 1812, announced that a bill for the purpose would be introduced in both Senate and House at the coming session. She called on all members of the society to urge their members of Congress to vote in favor of the measure. A. T. MARKS.

PITTSBURGH CHOIRS SCORE IN CONCERTS

American Compositions Are Featured on Program of Clef Singers

By William E. Benswanger

PITTSBURGH, May 7.—The Clef Choir of Pittsburgh, an a cappella chorus of forty, gave an interesting concert in Carnegie Music Hall on May 2. Joseph Rodgers Walker conducted well, and Helen Frances Bullitt was the accompanist. The program was diversified and presented a long list of American compositions. The soloist was Dr. Alvin St. Clair Austin, tenor, who was accompanied by Catherine L. Coles. Incidental solos were sung by Carrie Ellen Palmer. The choir is twenty years old this season.

The Cecelia Choir, under the able leadership of Dr. Charles N. Boyd, gave a special program of sacred music in the First Presbyterian Church of Wilkesburg on May 4. The pieces selected represented examples of church music from Belgium, Italy, Germany, England and Russia, and the entire program was sung without accompaniment.

The Woman's Club observed a "Foster Day" on May 3 in the Congress of Women's Clubs. Music of Stephen C. Foster was well presented by Mrs. Vide McCullough McClure, Mrs. G. H. Schnee and Mrs. E. V. Mahaffey, vocalists, with Bertha Gross King at the piano. Eleanor Henry, violinist, played, accompanied by Mabel Walrath.

The third annual concert of the Nurses' Glee Club was given in Carnegie Music Hall on May 3. Earl B. Collins conducted; and the soloists were George MacNabb, pianist, and Louise Naujoks, soprano. John Kelso was at the piano.

Hazel Drake gave an organ recital in P. M. I. Hall on May 3. Her program consisted of works by Guilman, Karg-Elert, Bonnet and Yon. William H. Oetting played the second part of Yon's "Concerto Gregoriano."

States Appropriate Funds to Send American Bands to Paris Reunion of American Legion

INDIANAPOLIS, May 7.—Howard P. Savage, national commander of the American Legion, has received reports that several State Legislatures have appropriated funds to defray expenses for the participation of American bands in Paris events during the reunion of the American Legion there this autumn. Notable will be a great parade planned for Sept. 19. Among the organizations to be heard are the Monahan Post Legion Band of Sioux City, Iowa. For this and two other Iowa organizations the State Legislature has appropriated \$50,000. New York State has appropriated \$10,000 toward the expenses of the Bugle Band of Oneida, N. Y. Other States are said to be making the same plans.

SAN ANTONIO HEARS EXCELLENT RECITALS

Chicago Operatic Trio and Resident Clubs Give Programs

By Genevieve M. Tucker

SAN ANTONIO, TEX., May 7.—The All-Star Series of eight concerts, of which Edith M. Resch is manager, was concluded on April 25 with a presentation of the Chicago Operatic Trio, Myrna Sharlow, soprano; Forrest Lamont, tenor, and Joseph Royer, baritone. They gave a program of trios, arias and duets from "La Forza del Destino," "The Barber of Seville," "Madama Butterfly," "Faust," "Don Giovanni," Verdi's "Attila," and Giordano's "Andrea Chenier." A large audience derived much pleasure from the singers, who were well rounded and displayed excellent voices. Hobart Carlin was the accompanist.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, held the final musicale of the season on April 26 in the St. Anthony Hotel ballroom. A program featuring romantic music of different nations, given in costume, was under the chairmanship of Mary Stuart Edwards. Taking part were Gisela Bauer Sutter, soprano; Verna Yturri, soprano; Mrs. Eugene Hays, soprano; Manfred Gerhardt, baritone; Mrs. O. B. Black, soprano; Mrs. Paul Rochs, soprano; Mrs. E. J. Arendt, contralto; Mrs. L. L. Marks, soprano; Ralph Leo, baritone; Mary Kroeger, soprano; Ethel Crider, soprano. The accompanists were Mrs. Eugene Staffel, Walter Dunham, Mrs. Nat Goldsmith, Helen Oliphant Bates.

At the semi-monthly meeting of the Tuesday Musical Club, April 26, at the home of the president, Mrs. Eli Hertzberg, a program of two-piano numbers was given under the chairmanship of Mrs. Alexander McCollister. Works by Beethoven, Brahms, Rachmaninoff, Strauss, and Debussy were played by Mrs. Julius Orr Campbell, Alice Mayfield, Mrs. S. D. Barr, Edith Madison, Meta Hertwig, Mrs. Roland Springall, Ruth Herbst McDonald, Bluma Rapoport, Mrs. Eugene Staffel and Effie DeCuir.

MUSIC BY MINNEAPOLIS COMPOSER IS PERFORMED

Donald Ferguson Appears as Writer of Originality—Lectures by Wither- spoon are Notable Features

MINNEAPOLIS, May 7.—As is natural at this time of the year, musical activity in Minneapolis is distinctly on the wane, except for many students' recitals. Nevertheless, the past week has seen extremely interesting events. Two lectures were given by Herbert Wither- spoon, president of the Chicago Musical College, who addressed large audiences. He came under the auspices of the Civic Music League of Minneapolis, of which Elsie Henke is the president.

Another major event was the meeting of the Twin City Music and Dramatic Club, which presented the compositions of a Minneapolis composer, Donald Ferguson. Mr. Ferguson has for years been one of the leading teachers in the music department at the University of Minnesota, in addition to being well known as a pianist. His talents as a composer have been largely under cover so far, but the success of this program brought them to the front. Performers were Agnes Rast Snyder, contralto; Hamlin Hunt, organist; Mrs. Donald Ferguson, violinist; Mildred Saunders, cellist; Abe Pepinsky, viola player, and Lillian Nippert Zelle, violinist, with Mr. Ferguson himself at the piano.

Mr. Ferguson's versatility is best expressed in his songs; many of them are extremely melodic and simple, while others are distinctly in the modern mode, having the idiom largely employed by French composers of the present day. Mr. Ferguson's most ambitious composition, and perhaps his best, is a piano quintet. Here is an example of originality of thought, and of an erudite method of expression. H. K. ZUPPINGER.

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"MASKED BALL" IS SUNG IN MILWAUKEE

Polish Opera Company Gives
Fine Performances of
Verdi's Work

By C. O. Skinrood

MILWAUKEE, May 7.—While this city is notably behind the times in lacking its own symphony orchestra, being served by Chicago, it is particularly proud of the fact that it has a flourishing opera organization known as the Polish Opera Company. This company is now, and for the first time singing in English.

Handicapped by its appeal only to Polish patrons, this band of intrepid enthusiasts in music determined that Milwaukee should have opera in English, and that it would seek out the best material in the community instead of merely using the best Polish singers. The revolutionary change in policy was put into effect with two performances of Verdi's "Masked Ball" in the Pabst Theater.

The Polish Opera Company has appeared with distinct success in Chicago, Detroit and a number of other cities, but always it has appealed to the Polish element through the medium of the Polish language. The latest attempt of the club in English was the best performance of amateur opera given here in a decade or more.

This year the club took another step forward by engaging Albert Rappaport of the Chicago Civic Opera Company to take the tenor lead and sing the rôle of Riccardo. This stroke keyed up the entire performance to a high pitch of enthusiasm. Mr. Rappaport sang with a fine ringing quality of tone. He possesses qualities of virility and leadership and made a decided hit.

Rose Saskowska, who sang the rôle of Amelia, performed her part splendidly. She not only has singing ability of high rank, but also has excellent acting facility. Aileen Buckley Lazar was the Ulrica, and revealed good vocal equipment and histrionic alertness. Walter

Schwabe, the Renato, is a dependable baritone who did his work admirably. Other rôles were filled acceptably by Mildred Langland Rotier, Eugene Stachowiak and Max Schwabe.

John C. Landowski, the conductor, had his forces well in hand at all times. The orchestra was especially effective. June Coddington was the Page in the second performance, and Helen Grzeszkiewicz the Amelia. Both contributed notably to the success of the work.

OPERA IN ILLINOIS

University Choral Society Sings "Cavalleria" with Guest Principals

CHAMPAIGN, ILL., May 7.—"Cavalleria Rusticana" was sung on May 3 in the auditorium by the Choral Society of the University of Illinois, with Irene Pavloska, Lorna Doone Jackson, Riccardo Martin, and Louis Kreidler as the principals. The University Little Symphony played; Russel H. Miles was at the organ. F. B. Stiven conducted.

Mme. Pavloska, who sang Santuzza, captivated the audience with her cello-like voice and her dramatic interpretation. Miss Jackson as Lola and Mamma Lucia sang in a voice of rich quality and with complete understanding. Mr. Martin was Turiddu, singing brilliantly. Mr. Kreidler was an exceptional Alfio.

The Choral Society of 500, sang the score with ability. The English text was used, except when Mr. Martin sang the "Siciliana" in Italian.

LAWRENCE C. TAYLOR.

Pittsburgh Will Hold Summer Courses

PITTSBURGH, PA., May 7.—J. Vick O'Brien, head of the department of music at the Carnegie Institute of Technology, who is studying in Europe on leave of absence, will return to Pittsburgh in June to take charge of the summer courses in music. The summer work in music, which is arranged in two main groups announced as the public school music course, and the instrumental course, will be held from June 27 to Aug. 5.

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MILWAUKEE ARIONS CELEBRATE JUBILEE

Juniors and Lyric Chorus Are
Also Heard in Good
Concerts

By C. O. Skinrood

MILWAUKEE, May 7.—The Arion Musical Club gave one of the most eventful concerts of its entire history in the auditorium, with the celebration of the fiftieth anniversary of the founding of the club. The May Festival was known as the golden jubilee of a club which has brought to the city in the past such great artists as Jean and Edouard de Reszké, Adelina Patti, Sembrich, Melba and a host of others of equal or lesser rank.

The chief event of the festival was the singing of "The Swan and the Skylark" by Goring Thomas and "Hiawatha's Wedding Feast" by Coleridge-Taylor. For these works the club employed its entire membership of 300 adult singers from Milwaukee and Racine, a large orchestra and four soloists; Helen Protheroe, soprano; Edwin Kemp, tenor; Kathleen Ryan, alto, and Edward Davies, bass, with Dr. Daniel Protheroe as conductor. The chorus work was marked by many fine points of excellence, rich tone quality, precision, and inspiring climaxes. The soloists delivered their parts with uniform satisfaction.

The Arion Junior Musical Club, with between 200 and 300 juvenile singers who study music all year under the direction of Dr. Protheroe, gave its annual concert in the Pabst Theater for a highly demonstrative audience. Many of the numbers had to be repeated. Solos, duets, trios, small choruses, and big choruses were given in all sorts of combinations by the children and all with uniformly good results.

Mrs. Karl B. Miller also deserved much credit for her thorough preparation of special numbers. Soloists included the following children: Ruby Olsen, Joan Reydman, James Greenbaum, Robert Thorstensen, Doreen Thomas,

Grace Dittmer, Marion Cole and Annella Toepfer.

The Lyric Male Chorus of seventy-five gave its spring program in the Pabst Theater under the direction of Alfred Hiles Bergen in a spirited manner, singing numbers by Samuel Richards Gaines, Neidlinger, MacFadyen, Deems Taylor, Bryceson Trehearne, MacDowell, Vittoria, César Franck, Franz C. Bornschein and others. The soloist Marie Sidenius Zendt, made a favorable impression and was ably assisted at the piano by Charles Lurvey.

VERMONT FORCES SCORE

West Rutland Little Symphony Gives
Concert Which Is Much Enjoyed

WEST RUTLAND, VT., May 7.—Under the direction of Louis A. Provost, the Rutland Little Symphony presented the following program on Sunday evening, May 1, in Memorial Armory: Overture, "Semiramide," Rossini; Schubert's "Unfinished" Symphony; the Ballet Music from "Faust"; Intermezzo, "In a Monastery Garden," by Ketelbey; "L'Arlésienne" Suite, Bizet; "My Darling Waltzes," by A. Catozzi; Dvorak's "Humoreske" and an excerpt from "Carmen."

All these numbers were played in a finished manner and were heartily applauded. The most popular works were the Symphony and Bizet's Suite. An interesting feature was Mr. Catozzi's composition, which, although a popular band number for several years, had not previously been used by a symphony orchestra. Mr. Catozzi is a member of the orchestra.

The Little Symphony was assisted by Elwood Ireland, baritone, whose songs—"Until," by Sanderson; "Invictus," Huhn; Dvorak's "Goin' Home," and Cowles' "Forgotten," were well received. Mrs. H. E. Stafford accompanied Mr. Ireland.

WILLIAM N. THRALL.

Hartford Club Gives Concert

HARTFORD, CONN., April 30.—The Choral Club of Hartford gave its annual spring concert in Foot Guard Hall. This was the twentieth anniversary of the club. The soloist was Ralph Errolle, tenor.

W. E. C.

ZIEGLER

What the Critics say about Oscar Ziegler

New York Telegram, Dec. 9, 1926:

"That admirable master of the keyboard, Oscar Ziegler."

New York Times, Dec. 9, 1926:

"A monumental pianist, a master-builder."

The Christian Science Monitor, April 21, 1927:

"Artist of the first mark . . . every measure of the music masterfully interpreted."

The Evening World, April 15, 1926:

"Excellent musician, brilliant player as well as original program builder."

Soloist at the Salzburg Festival, 1926

Salzburg Critics:

"This pianistic priest of a new confession has the power of rendering his music both technically and interpretatively in conformity with its time. His absolute personal manner of playing has sparkling spirit, drastic quick changes of atmosphere, even humor . . . Plays with extraordinary cultivation, extraordinary subtlety . . . There is emotion, vivacity, transparency. An outstanding and intellectual pianist of the highest ability and of brilliant discrimination. A pianist of importance."

La Comœdia, Paris, 1926:

"Ziegler played Debussy and Honegger marvelously."

La Volonté, Paris, 1926:

"Oscar Ziegler, the remarkable New York pianist."

Le Courrier Musical, Paris, 1926:

"We could not have wished for a finer interpretation of Debussy. His masterful technique gives him the means of expressing a profound sentiment and a superb artistic temperament."

Neues Wiener Tageblatt, Vienna, 1926:

"A master of rich contrasts and of clear cut style, a master of coloring and of inspiration, a master of form and interpretation."

Neue Freie Presse, Vienna, 1926:

"Fine, intellectual artist, with an exceptional gift for interpretation and expression . . . Eminent technique, touch of rare quality."

Wiener Neueste Nachrichten, Vienna, 1926:

"He delighted his audience. His program was bound to arouse interest. It was a brilliant rendering."

Allgemeine Musikzeitung, Berlin, 1926:

"A fine, intellectual pianist of rare qualities."

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CHARLESTON FORCES GIVE THIRD FESTIVAL OF MUSIC

Two Days' Programs Include College Singers in Operetta—Lists by Other Local Artists

CHARLESTON, S. C., May 7.—The third annual Charleston Music Festival was held here at the Academy of Music on April 25 and 26. Much success rewarded the participants.

The opening event was a comic opera, "Barbarossa of Barbara," sung by the Charleston College Glee Club, under Bernard E. Hiron. There was much applause for the young singers. The performance was well attended. Dance numbers were given by pupils of Saides Inness Brown, with Robert D'Arante as accompanist.

On Tuesday afternoon there was a concert by the Public School Chorus, conducted by Caroline McMakin. The blending of the voices in the twelve numbers was particularly successful. A feature was the "Gloria" from Mozart's Twelfth Mass, given by a three-part chorus with orchestra, led by G. Theodore Wichmann. Elise F. Hyne was the piano accompanist.

The concluding event, on Tuesday evening was a joint program given by the Charleston Male Chorus, the Women's Chorus of the Musical Art Club, the Southland Male Quartet, Elsa Bargmann Matthews and Rosina Sottile Miserendino, sopranos. Solo parts were sung by Winnie Butt, Mrs. C. B. Huie, Mary Igoo and others.

The work of the two choruses, both of them trained and directed by Captain Hiron, with Mrs. Patterson playing the accompaniments, was a feature. The festival was given under the auspices of the Chamber of Congress and luncheon clubs of the city. Especial credit for the

artistic success of the undertaking is due a special committee composed of J. J. Altman, chairman; Mrs. Martha Laurens Patterson, Lillian Heins, J. Robertson Paul, H. M. Pace and Captain Hiron.

GREENSBORO IS SCENE OF HIGH SCHOOL CONTEST

State Competitions Lasting Two Days Brings Hearings of Orchestras, Choruses and Glee Clubs

GREENSBORO, N. C., May 7.—Winston-Salem High School took highest honors in Class A of the State High School Music Contest held here on April 28 and 29. The contest was sponsored by the North Carolina College for Women. By three consecutive winnings, the Twin City representatives were awarded a silver cup.

Lenoir High School took first honors in Class B. Class A represents schools with an enrollment of 500 or more, and Class B schools of smaller enrollment.

Friday night's contest was in orchestra and band music. In this Winston-Salem took first place.

First places were also won as follows: Class A, girls' glee club, Durham. Boys' glee club, Winston-Salem. Class B, girls' glee clubs, Lenoir. Boys' glee clubs, Lenoir. Mixed chorus, Class B, Burlington. Band, Class B, Lenoir. Mixed chorus, Class A, Asheville.

Thirty-eight high schools of North Carolina were registered in the contest, which was attended by more than 2000 persons.

D. G. SPENCER.

CHARLESTON, S. C.—Ava Yeargain, pianist, has fulfilled a two weeks' engagement of daily recitals in the Francis Marion Hotel. She reflects the style of her teacher, Maria Carreras.

V. G. T.

CLUB IN PROVIDENCE GIVES SPECIAL LIST

President's Day Observed by Members of Chopin Society

By N. Bissell Pettis

PROVIDENCE, R. I., May 7.—President's Day of the Chopin Club of Rhode Island, the second oldest musical club in the United States—as well as one of the largest—was celebrated with the annual club luncheon in the ballroom of the Providence-Biltmore Hotel on Thursday, April 28.

The club's president, Mrs. Edgar J. Lownes, who is recovering from a long illness, was not able to be present, and in her place Mrs. Walter A. Peck, first vice-president, presided, reading the annual address of the absent president.

Another feature was an address by Wallace Goodrich, dean of the faculty of the New England Conservatory and guest of honor. His topic was "Musical Appreciation." Out of town guests included Mrs. George Hill Mac Lean, former president of St. Ambrose Musical Club of New Haven; Mrs. Mary Reed and Mrs. Dwight S. Whittemore, president and vice-president of the Massachusetts Federation of Music Clubs.

The luncheon was followed by a musicale. The feature of this was the presentation of a cantata for women's voices, "The Lady of Shallott," by Charles Bennett. The cantata was admirably sung under the baton of George C. Pickering, with Marguerite Watson Shaftoe, soprano, and Harry Hughes, baritone, as soloists. The chorus was composed of Chopin Club members; and the following

played the violin, 'cello, harp and piano: Vera Decker Pond, Louise Waterman, Marion Waterman Wilson, Ruth Tripp. Other delightful features of the musicale were solos by Beatrice Ward, pianist, soprano songs by Edith Woodhead Marshall, with Mildred Mathewson Foote at the piano.

At the home of Mrs. George St. J. Sheffield on April 27, a distinguished audience listened with delight to a program of instrumental trios which formed what was characterized as a "musicale intime." The artists who played were Mme. Avis Bliven Charbonnel, pianist; Wassily Besekirsky, violinist, and Hanns Pick, 'cellist. Two trios were played, one by V. Andrae and the other by Tchaikovsky.

Francis Paul Velucci, a gifted young local pianist, was heard in recital at the Providence Plantations Club on Sunday evening, May 1. A distinctly appreciative and enthusiastic audience heard him. Mr. Velucci plays with great beauty of tone and finished technic. He gave music by Beethoven, Bach-Saint-Saëns, Chopin and Schumann.

Kathryn Meisle Sings in Charleston

CHARLESTON, S. C., May 7.—Kathryn Meisle gave a sensational song recital here recently, closing the Crescendo Club series. Miss Meisle's audience was unusually enthusiastic. Her program included works by Schubert, Brahms, Russian and American composers. Operatic arias were from "Le Prophète," "Samson et Dalila" and "The Barber of Seville." As a compliment to her excellent accompanist, Solon Alberti, she sang his "Trees" as a last number.

V. G. T.

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Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers
MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York.

MILTON WEIL - - - Editor

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 For the United States, per annum.....\$5.00
 For Canada.....6.00
 For all other foreign countries.....6.00
 Price per copy......15
 In foreign countries......15

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NEW YORK, MAY 14, 1927

PERFORMANCE VERSUS PRINT

INASMUCH as a printed page of music is necessarily a guide to the intentions of the composer and not a complete expression of his thought, the performance of a composition varies with the personal interpretations of the performers. The only authentic interpreter is the composer himself, who alone knows the exact shades of color and stresses of accent. In some cases the traditions of a composer's own performance of a work are handed from one interpreter to another and we have a close approximation of the original intentions. When no such traditions exist, or when a new work is being performed for the first time, we are dependent upon the performer for as faithful a reading as his intuition can provide.

The problem of performing music "as written" was discussed last Sunday by Lawrence Gilman in the *New York Herald Tribune*. "Reading the other day a sheaf of comments upon the performance of several Beethoven symphonies by an eminent conductor," he wrote, "we were amused to note the assertion, in various keys of enthusiasm, that the conductor in question achieved his memorable results by 'allowing Beethoven to speak for himself; he simply played the score as Beethoven wrote it.'"

"We have expressed the opinion before that no composer is capable of 'speaking for himself.' He is not only dependent upon the interpreter—he is quite helpless without him. No music ever did, will or can, speak for itself. It clings pathetically to

the hand of the interpreter—that nurse of the things of the spirit; without him, the creator is voiceless and ineffectual.

"There are several diverting assumptions involved in the bland assertion that the conductor 'played the score as Beethoven wrote it.' The first is the assumption that a piece of recorded music transmits the composer's intentions beyond the possibility of error. The second is the assumption that Beethoven's scores, in the case referred to, were actually played by the eminent conductor 'as Beethoven wrote them.' The third is the assumption that even if you could find out beyond peradventure what a composer meant in every case, and did what he asked, you would thereby, with no further effort on your part, achieve a completely expressive performance of his work.

"No conductor dreams of performing Beethoven's symphonies in literal accordance with the scores (so far as we may assume to understand precisely in every instance what Beethoven wanted). It is therefore darkening counsel to pretend that this is the case, and that it is a test of virtue. On the contrary, there is a good deal to be said for Mr. Weingartner's intelligent, imaginative and expert scheme for a thoroughgoing instrumental revision of the scores in the light of our contemporary orchestral resources; not for the sake of imposing upon them a color or a brilliancy alien to their essential character—which would be barbarous—but for the sake of helping Beethoven to the full realization of his ideas.

"Let us assume the existence of a conductor bent upon performing music with exact and undeviating fidelity to the composer's intentions. The first thing that he will learn, if he is sufficiently inquiring and persistent, is that in many cases there is no such thing as what we so confidently call 'the score as So-and-So wrote it.' In other words, there is often no definitive, authoritative text. Even the notes, let alone the tempo marks, are undependable."

Mr. Gilman then proceeds to point out specific instances in the music of so recent a composer as Wagner—instances where the original manuscript differs from the printed score, and where there are disagreements between different editions of the same score. All that the conductor can do, when confronted with such problems, is to trust to his own intuitions and to his sense of artistic beauty.

TEACHING APPRECIATION

NEVER before has musical appreciation been taught and expounded on such a scale as is afforded by the contemporary scene, from the public school class room to the university, and from the music memory contest to the lecture before clubs. Wide as this dissemination is, the problem of teaching appreciation remains what it has always been—to awaken the personal interest of the appreciator and to make him realize that appreciation is an active and not a passive function.

"It is depressing to find how difficult it is to explain in simple words the simplest elements of the world of art to a man who really wants to know," writes Julius Meier-Graefe in *The Spanish Journey*. "You are faced by the terminology of our artistic jargon as if by a mountain wall. Your interlocutor expects immediate explanation as clear as he is accustomed to in discussion of commercial and scientific problems. You stutter incoherent sentences, vague assertions, the general sense of which is not clear to him and to prove any of them takes you hours of explanation.

"And yet he is perhaps particularly suited to understand. He has raised himself in his business or profession by sheer intelligence and hard work, and he understands that the comprehension of art requires intellectual work. Only, how can one expect him to make the effort? He does not wish to interest himself professionally in art, but only to enjoy it. He feels, he experiences something or other in front of works of art and he likes the feeling. Consequently, he deduces that he understands enough for his modest requirements."

Although Mr. Meier-Graefe is speaking especially of appreciation of painting, his remarks apply to music as well. The object of the teacher is not so much to impart information as to kindle in the student, the keen desire to understand art for himself. Without intense interest, there can be no complete comprehension and appreciation. And this interest is such a personal thing that the impulse must come from within, and cannot be imposed from without.

Personalities



Singers Are Among Banquet Guests

A feature of the recent banquet given for the benefit of crippled children at the Waldorf-Astoria, New York, was the presence of several well-known singers. Shown in the picture, from left to right, are: Armand Tokatyan, tenor of the Metropolitan; Max Abelman; Tamaki Miura, soprano; Sessue Hayakawa, screen actor; Mrs. Morris Aron, and Léon Rothier, bass of the Metropolitan.

Bonelli—Richard Bonelli, baritone, who has finished a concert tour of Baltimore, Syracuse, Auburn, Brockton and Boston, made the entire trip in his new motorcar. Mr. Bonelli is an ardent motorist and is planning to drive to California when he returns from his European vacation.

McQuhae—Allen McQuhae, tenor, sang for Governor Smith of New York at the annual dinner of the First Avenue Club, given in the Hotel Commodore on April 27. He also gave a recital in Washington at the Press Club on April 30, and then returned to New York immediately to participate in the Atwater Kent gala program on May 1.

Thomas—Rudolph Thomas, conductor of the orchestra of the Cincinnati Conservatory, and of young people's concerts with the local symphony, will spend the summer in his home at Silvermine, near Norwalk, Conn. Mr. Thomas, whose recreation is gardening, will join Edward Kreimer in a series of chamber music evenings. Henriette Wakefield, of the Metropolitan Opera, will participate. Mr. Thomas will return to the Cincinnati Conservatory in September.

Tcherepnin—There seems no limit to the novel combinations of instruments which modern composers introduce. A report from Berlin states that a recent musical arrival from the United States was Alexander Tcherepnin, with his American wife. At a concert given in the historic Singakademie, Berlin concertgoers heard for the first time Tcherepnin's Twelve Preludes for piano and 'cello, to the second and fourth of which was added a drum, which was played by the composer himself.

Kleiber—Erich Kleiber, general music director of the National Opera in Berlin, is fulfilling guest engagements in various European capitals, his latest visit of two months having been to Stockholm, where he was engaged by the Royal Opera. He is now preparing to leave for Paris, where he will be accompanied by his American wife, formerly Ruth Goodrich of Los Angeles, whom he met and married while conducting a series of concerts in Buenos Aires last autumn. Mr. and Mrs. Kleiber were among the guests at the soirée given as the closing official function of the season at the American Embassy.

Patton—Some artists seem to establish frequency records with ease. Fred Patton's two appearances with the New York Symphony in Carnegie Hall, New York, on April 1 and 7 rounded out a total of twenty-five concerts in which he has sung under the baton of Walter Damrosch. It was while Mr. Damrosch was conductor of the New York Oratorio Society that Mr. Patton had an audition and was engaged for a performance of "Messiah" in December, 1919, his first important appearance in New York. In a little over seven years, Mr. Patton has averaged about three performances each season with the Damrosch forces. During the present season he has appeared five times with the New York Symphony.

Flonzaley—After a tour in England and its only concert this season in Paris, the Flonzaley Quartet closed its season in a brilliant fashion by appearing in a private concert before the Queen of Belgium. Her Majesty heard the Quartet several years ago at the home of Mrs. Cornelius Vanderbilt in New York. After the recent concert of the Quartet in Brussels, the invitation was received to play at the Royal Palace of Lachen, near Brussels. Tea was served after the program. The private audience included, in addition to the Queen, Princess Marie-José, Baron and Baroness de Traux de Nardin, Comtesse Mercy d'Argenteau, Mr. Dunn, American Chargé d'Affaires, and his wife, and Mrs. Alfred Pochon and Miss Virginia Pochon, the latter having been presented to Her Majesty before the musicale.

Point and Counterpoint

By Cantus Firmus, Jr.

The Musical Carpenter's Chest



THE most popular artistic sport nowadays seems to be "extending the boundaries of music." Some folk are so eager to perform this task that they use chisel, hammer and blast! One of the features of the Paris concert season has been the appearance of a canny virtuoso on the musical saw. This should be a great saving for those who in other days hoarded their pennies to buy Stradivarii. We foresee a quick renaissance of the delightfully musical level.

It should take little effort to work up a repertoire for other chosen percussion instruments, such as the hammer, the pick and the mallet. We know of not a few pounders who might be induced to give up their present partiality for the piano. "The Anvil Chorus" would come ready to hand as a *chef d'œuvre*.

Sopranos who delight in florid designs in music might welcome an accompaniment by the merry scroll-saw. Handel's Largo, an apostrophe to the plane tree, after having been performed by 9752 singers and instrumentalists, would at last have the authentic interpretation.

Picture the feeling with which a vocalist could now perform that touching wartime ballad of a few years ago. The refrain, we believe, ran somewhat as follows:

"Last night in the bright moonlight,
I saw (appropriate gesture) you,
I saw you—"

A Concerto for the T-Square might provide a sensation for the modernists' groups.

The program would run as follows:

Introduction: Carpenter reports for duty. Dons overalls. *Adagio lento*. Yawns.
Romanza: Memories of last evening's tête-à-tête.
Presto: reprimand from boss. Brisk effort. Finale: Measured.

Rimsky's Stratagem

RIMSKY-KORSAKOFF, according to *La Semaine Musicale*, used to have a little subterfuge by which to get rid of the army of doting young ladies who used to invade his Petrograd home in search of autographs. One day he was explaining it to a lady of high rank.

"You see," he said, "my secretary, who is busy in the next room, decides when visitors have stayed long enough. He then comes in and tells me that a grand duke demands my immediate presence at his palace."

This explanation caused much amusement on the part of the visitor. Just then, however, the secretary entered in a very business-like fashion, and said: "His Imperial Highness, the Grand Duke Constantin, wishes to speak immediately with Your Excellency!"

Violetta's Sad Demise

THE rise and decline of Violetta in "La Traviata" have kept the footlights glowing and the prompter hoarsely expatiating until past eleven o'clock on many an evening. Down in Atlanta, where the Metropolitan songbirds lately ended their week, this lady's woes were

again recited to the hushed delight of the well-dressed auditorium.

Concerning the plot of this ancient thriller, Ernest Rogers again pens piquant pointers in his "Syncopated Operatics," in a local paper. We quote a few selected verses, somewhat abridging, on account of space limits, the excellent whole:

Violetta was a siren of the very deepest dye.

Though her daily mode of living cost her suitors pretty high.

On the night our story opens she was giving quite a ball,

She encountered young Alfredo slowly strolling through the hall.

She declares her health is really not the best.

And she has a tricky rattle in her chest. Then Alfredo tells the lady that he truly likes her style.

And she throws her eyes upon him with a stunning little smile.

Violetta tells the daddy of her temporary spouse.

Her intentions are, of course, the very best;

But if he objects she'll quickly leave the house—

Gosh! She had an awful thumping in her chest.

Please remember, Violetta's really acting just a part.

But to make good on her promise she must break her sweetie's heart.

Now, poor Al is almost goofy 'cause his cutie's went and gone.

He determines he will gamble till the cold gray break of dawn.

But at length they get together and he asks her is it true.

Violetta knows her duty, and there's just one thing to do.

Al is thrown into a frenzy and he raises merry Cain.

Violetta can't endure it and she cracks beneath the strain—

It's too much. The family doctor says the shock has been too great;

And Alfredo sinks in deepest grief and woe.

"Listen, Papa," he cries sadly, "if you'd only used your pate

She'd have paid off all those many bills I owe."

Spendthrift

FATHER: "Do you think my son has a talent for music?"

Music Teacher: "He isn't up in his lessons. He always mistakes a half for a quarter."

Father: "Just what I've always found!"—Berlin Tageblatt.



MEMBERS of the Hart House String Quartet of Toronto are shown with Richard Crooks, tenor (center), in the accompanying photograph, taken when they were making phonograph recordings in Camden, N. J., in the course of their United States visit. They have appeared in Canadian centers recently, playing Quartets by Debussy and Mozart; a new work, "Two French Canadian Songs," by Ernest MacMillan, and an all-Beethoven program. The members of the Quartet are Geza de Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, 'cello.

in 1862. She studied with Marchesi in Vienna from 1877 to 1880, making her debut in the latter year in "Sonnambula" in London. Following this she sang throughout Europe making her Paris debut as "Zora" in the revival of David's "Perle du Brésil" in 1883. The following season she sang with the Mapleson company at the Academy of Music in New York and later, made several concert tours of the country as well as scattered operatic appearances. She married Dr. Raymond Palmer in Paris in 1885, and their daughter, Mignon, has achieved some success in both concert and opera. Mme. Nevada was heard in opera as late as 1905, in London, but she did not sing in this country after 1889. She is one of a number of American-born singers whose careers have been for the most part, in foreign countries.

Violin Tuning

Question Box Editor:

Is it true that violinists tune their instruments differently for certain pieces?

T. R. D.

Covington, Ky., May 4, 1927.

Yes, though this is unusual. De Bériot tuned his G string up to A when A was the lowest note in the pieces played, and sometimes even up to B Flat. The conventional tuning, however, is the usual one.

The Guddok

Question Box Editor:

What sort of instrument is a "guddok"?

T. E.

Ishpeming, Mich., April 26, 1927.
A three-stringed rustic violin indigenous to Russia.

Philadelphia Conductors

Question Box Editor:

When was the Philadelphia Orchestra organized and who have been its conductors?

"OBOE."

Trenton, N. J., May 6, 1927.

The orchestra, after several unsuccessful attempts in the same direction, was finally put on a firm foundation in 1900, by the organizing of the Orchestral Association. The first conductor was Fritz Scheel, who had been von Bülow's assistant in Hamburg. Mr. Scheel was

conductor until his death in 1907, when he was succeeded by Karl Pohlig, who held the position until 1912. Mr. Pohlig was succeeded by Leopold Stokowski who is still the orchestra's conductor.

Rubinstein's Compositions

Question Box Editor:

Can you give me some idea as to the extent of Rubinstein's compositions? Is much of his music still generally heard?

JESSE TAYLOR.

Denver, Colo., May 7, 1927.
Grove lists 119 compositions with opus numbers, also about ten more without. Comparatively little music of Rubinstein's is still heard, the D Minor Piano Concerto, a few of the songs and a few piano pieces.

Strauss American Premières

Question Box Editor:

What and when was the first Strauss orchestral work heard in America? What and when the first opera? G. T.

New York City, May 8, 1927.

The first orchestral work was probably the F Minor Symphony, given in New York in 1884. The first opera was undoubtedly "Salome" at the Metropolitan, Jan. 22, 1907.

The Accordeon

Question Box Editor:

When and by whom was the accordeon invented?

K. K. K.

Virginia City, Nev., May 14, 1927.

By Damian of Vienna in 1829.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Most Frequent Signatures

Question Box Editor:

Can you give me the relative frequency of occurrence of time and key signatures?

CLARA RAUSCH.

Boston, May 7, 1927.

In about 1000 examples noted, Allegro appeared 355 times, Moderato, 134 times and Andante, 132 times. In the same number of pieces, the key of D Major led with 148 examples, G Major came next, with 122 examples, and A Major, third, with 107 examples. The most frequent minor Key, was A, with

seventy-nine examples, D Minor next, with fifty-six examples, and G Minor, third, with fifty-three examples.

About Emma Nevada

Question Box Editor:

Please tell me something about Emma Nevada? Is she an American or not?

P. H. G.

St. Louis, May 5, 1927.

Emma Nevada was an excellent coloratura soprano whose real name was Wixom. She was born at Alpha, Nev.,

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NATIVE WORKS ARE FEATURE IN CAPITAL

Pen Women and Music Club Present Programs of Much Merit

By Dorothy De Muth Watson

WASHINGTON, May 7.—The Friday Morning Music Club closed a brilliant season of members' recitals on Friday, April 8, when Helen Corbin Heinl, pianist; Katherine Riggs, harpist, and Gretchen Hood, soprano, gave a program made up principally of MacDowell music. Mrs. Heinl, a pupil of MacDowell, and Henry K. Bush-Brown, who is also a sculptor, were exponents of this music. Mr. Bush-Brown told of many privileges he had enjoyed while a member in residence at the MacDowell Colony. Miss Hood's songs were received with enthusiasm, and Katherine Riggs' harp solos proved fascinating.

Ralph Van Horn, a young American war veteran, gave his first formal program recital at the Women's City Club on Thursday afternoon, April 7, when his numbers included compositions of Bach, Beethoven and Chopin. Mr. Van Horn plays with verve and individuality. Mrs. W. K. Wilson sang a group of soprano songs in a delightful way. Lucy Brickenstein was the accompanist.

John Prindle Scott, composer, with Mrs. Ernest Thompson Seton, national president of the League of American Pen Women, were honor guests of the District League of American Pen Women at its music meeting on Tuesday, April 19. Sade Catherine Coles, chairman of the "music group" of this organization, arranged a very worth while program during the winter, bringing out some interesting compositions among the Pen Women. Those taking part in this composers' program were Mrs. Warner Gibbs, Lucy Dickinson Marx and Mrs. Wayne B. Wheeler, sopranos; Willard Howe, reader, and Mary S. Parker, Marie Sprinkle, Irene Chainey, Willard Howe, Maud Judith Scruggs and Mrs. R. Woodland Gates, composers and pianists. Mrs. Wheeler sang a group of songs by John Prindle Scott, accompanied by the composer, who also made some interesting remarks upon composition.

The National Music Contest of the National League of American Pen Women brought forth some important musical compositions, according to the judges, Harvey B. Gaul and William H. Oetting of Pittsburgh, and R. Deane Shure of Washington. The judges made this statement at the annual authors' breakfast held in the Mayflower Hotel on Saturday, April 16. Mabel W. Daniels of Boston won the first prize for "The Ride," a vocal male quartet. Miss Daniels comes from Brookline, and is a member of the Massachusetts branch of the League. Eleanor Everest Freer, a member of the Chicago branch of the League, received honorable men-

Cincinnati Artists to Observe Conservatory's Sixtieth Anniversary

CINCINNATI, May 7.—Faculty members of the Cincinnati Conservatory will celebrate the sixtieth anniversary of the founding of the Conservatory with a concert on Tuesday evening, May 17, in the Conservatory Concert Hall. Appearing will be Marguerite Melville Liszniewska, Dr. Karol Liszniewski, Mieczyslaw Münz, Jean ten Have, Robert Perutz, Peter Froehlich, Joseph Kolmschlag, and Karl Kirksmith.

tion for a romantic opera entitled "Mas-similiano." Josephine Crew Aylyn won second honorable mention for her quintet for voice and strings, entitled "Silver."

This last-named composition was performed at the last meeting of the Authors' Congress, held jointly with the Daughters of the American Revolution in the Memorial Continental Hall on Saturday evening, April 18. Performers were a quartet from the Marine Band Orchestra, and Rose Pollio, mezzo-soprano. Taylor Branson, the newly appointed leader of the Marine Band, conducted. Mrs. Edouard Albion was the music chairman for the Authors' Congress.

BALDWIN FESTIVAL HELD DURING WELL-FILLED WEEK

Local Units Combine to Make Period
One of Impressive Activity—Uni-
versity Musicians Participate

BALDWIN, KAN., May 7. — Nearly every local musical unit was heard in the week of April 17 in the annual festival held here.

On Monday a concert was given by the public school music department, in charge of Ainslie Moore, supervisor. The two glee clubs of Baker University were heard on Tuesday night, under the direction of Harold Ryder Harvey and Frank Fraser Siple. On Wednesday afternoon, the Baldwin City Boys' Band played, conducted by James G. Brockway. That night a program was given by a group of fine arts students from Baker University. Thursday night brought the Baker University Orchestra under the direction of Mr. Harvey.

Harold Henry, pianist and composer, and Evsei Belousoff, 'cellist, gave a joint recital on Friday night. On Saturday afternoon the Baker University Band played under Paul L. Evans. That night the festival closed with a performance of Vincent's "The Prodigal Son," conducted by Frank Earl Marsh.

FREDERICK A. COOKE.

MERIDEN, CONN.—The Royal Welsh Ladies Choir was heard in the First Methodist Church recently under the auspices of the Ladies Aid Society.

W. E. C.

PROVIDENCE MARKS HAPPY MUSIC WEEK

State Federation Arranges Concerts Which Give Pleasure

By N. Bissell Pettis

PROVIDENCE, R. I., May 7.—Under the auspices of the Rhode Island Federation of Music Clubs, of which Mrs. Caesar Misch is president, Music Week opened auspiciously on Sunday afternoon, May 1, in Sayles Memorial Hall, Brown University. The feature of this opening was a concert by the Providence Symphony Society, Roswell H. Fairman director, and with Adele Durant Kean, as contralto soloist. Mrs. Kean sang, with compelling charm, an aria from "Samson et Dalila" and a group of English songs. Her accompanist was George W. Faulkner. The orchestra won favor from a very large assemblage for its fine playing of Mendelssohn's "Italian" Symphony and other numbers.

The second event of the week was a concert in Manning Hall, Brown University, by the Chopin and Chaminade Junior Clubs and the Chopin Juvenile Club. The program opened with Haydn's "Toy" Symphony, played by about forty members of the Chopin Juvenile Club under the leadership of Mildred Taber of the Chopin Junior Club. Other junior musicians appearing were Oscar Lozzi, Elizabeth Allsop, Marion Grossman, Charlotte Wheldon, Dorothy Horan, Doris Guy. The Chaminade Club Junior String Ensemble played under the direction of Virginia Boyd Anderson of the Chaminade Senior Club.

On Thursday, May 5, came the celebration of State Day, with a luncheon in the Narragansett Hotel. Harold Vincent Milligan, director of the National Music League of New York, was the chief speaker. Mrs. Misch presided, and guests of honor were Rita Breault, pianist, and John Davenport, baritone. Mr. Milligan's topic was "What Becomes of the Music Student?"

A song recital was given by Dorothy George, mezzo-soprano of Boston, in Memorial Hall on May 4 under the direction of the Rhode Island Federation. Miss George sang with exceptional charm.

The fifth event offered in the week by the Rhode Island Federation was a cantata, "The Land of Heart's Desire," by Ethelbert Nevin. This was sung by the Glee Club of the Rhode Island College of Education on May 4 in Manning Hall. The cantata was directed by Elmer S. Hosmer, head of the music department of the college. The soloists were Clifford Denison, baritone; Helen Moakler, soprano; and Helen Gilmartin, contralto, with Elizabeth Powers at the piano.

The final events were staged on Saturday in the State Armory on Cranston Street, where more than 1,400 students of the high, junior high and grammar schools were heard in a splendid festival. An orchestra of 400 pieces was made

New Britain Club Gives American Compositions

NEW BRITAIN, CONN., May 7.—The New Britain Musical Club announces the presentation, on Monday evening, May 9, at the Camp School Auditorium, of works by American composers. The following works will be heard: Prelude and Romance for two pianos, by George Hahn (manuscript, first performance). Three songs for contralto with piano accompaniment, by Arthur G. Kimball. Valse Lente ("The Woods at Dusk") for flute, strings and piano, by George Hahn (manuscript, first performance). Song-cycle on Gray's "Elegy" for soprano, alto, two tenors and baritone, with two-piano accompaniment and violin obligato, by Theron Wolcott Hart, (manuscript, first performance).

up of students of high and grammar schools. The program was in charge of Mr. Hosmer, assisted by Walter H. Butterfield, director of public schools for Providence.

In addition to Mrs. Misch, Mrs. George Hail and Virginia B. Anderson were on the executive committee for Music Week.

CLUBS IN KANSAS CITY SPONSOR SOPRANO RECITAL

Olga Gates Gives Program With As-
sisting Artists—Other Events Hold
Interest for Public

KANSAS CITY, KAN., May 7.—Olga Gates, soprano, assisted by Edouard Dufresne, baritone of Chicago, with Eduardo Sacerdote of Chicago as accompanist, appeared in the Central High School Auditorium, under the auspices of the Mozart and MacDowell clubs' recently. A large audience heard a varied program, in several languages, very creditably performed. The proceeds of the concert went toward a scholarship fund for the two clubs, and to assist Miss Gates in future study in Italy. She is shortly to leave for Europe.

Margaret Hudson was recently elected president of the Lambda Phi Delta musical sorority to succeed Thyra Pfalzgraf.

The MacDowell Music Club gave an Easter program at the home of Hildure Anderson, one of its members.

Horner Institute—Kansas City Conservatory recently presented dancing pupils of Hazel Engler and Myrtle Jane Broberg. Edward Foerschler, pupil of Russell Webber played a group of violin numbers. The senior chorus of the Kansas State School for Blind sang an Easter cantata, "From the Palms to the Lilies."

FREDERICK A. COOKE.

MERIDEN, CONN.—Henry F. Seibert, organist of New York, gave a recital in the Immanuel Lutheran Church on May 4.

W. E. C.



RAYMOND HUNTER

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NEWARK LYRIC CLUB.

"Appreciation of his good qualities increased as he was heard. His voice has youthful freshness and his singing was delightful in serenity and artistry."

—NEWS.

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"Was in every instance an artist in his interpretations. The character of 'Elijah' was cleverly drawn and the solos of very fine character."

—NEWS.

SPRINGFIELD MacDOWELL CLUB.

"Messiah"

"Mr. Hunter is a capable singer who gave a carefully worked out performance of his part."

—REPUBLICAN.

Excl. Dir.

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SOPHOCLES' "ELECTRA" GIVEN FOR BENEFIT

Margaret Anglin Presents
Greek Drama in
Metropolitan

For the benefit of the National Community Foundation, which aims at spreading the best things of music, the drama and art in communities remote from centers where these things are close at hand, Margaret Anglin gave two performances of the "Electra" of Sophocles in the Metropolitan Opera House on the evenings of May 3 and 4. The cast of the main characters of Miss Anglin's production was as follows:

Guardian, Foster-father of Orestes, William Courtleigh
Orestes, Ralph Roeder
Pylades, Louis Polan
Electra, Margaret Anglin
Chrysothemis, Michael Strange
Clytemnestra, Ruth Holt Boucicault
Aegisthos, Charles Dalton

The incidental music, played behind the scenes, was under the leadership of Macklin Marrow.

It is now six years since Miss Anglin was seen in New York in Greek drama. The interval before that was three years. Two years previously, in 1915, Lillah McCarthy and Granville Barker opened the Lewisohn Stadium with Euripides' "Troïdes." And that, with the exception of Martin Harvey's very bad "Oedipus" in 1923, seems to have been the extent of Greek drama in the largest city of what is frequently referred to as the richest country in the world. One refrains from further comment.

Of Miss Anglin's acting of the terrific rôle of *Electra*, it is difficult to speak without lapsing into all the superlatives in the dictionary. She is probably the only living actress who could do the rôle, and from beginning to end, there was never a flaw, not a false intonation, not a superfluous motion of limb or body, not an expression of her face that was not the acme of perfection and the essential ichor of the mighty lines of Sophocles that have boomed down the centuries dwarfing even Shakespeare as they passed.

It is not often such a steady and telling climax is seen in the theater as that which Miss Anglin wrought. Her scene with the urn which she believed to contain the ashes of her long-awaited brother, was tragic almost to the point of being unendurable, and the subsequent scene of recognition was heart-

rending in its powerful sincerity. The moment, however, that will linger longest in the memory of those who saw the production was a brief one at the end. *Aegisthos* returns as the body of *Clytemnestra* is carried forth to the sill of the door of the palace. Thinking the corpse to be that of *Orestes*, he haughtily commands *Electra* to call *Clytemnestra*. At this point, Miss Anglin strode, panther-like, up the steps and turning back the veil from the head of her dead mother, yelled in her ear in a tone that combined all of triumph, scorn, hatred and hideous, macabre jest, "Clytemnestra!" and then turned, immense in her final justification of her twenty years of waiting and squalid serfdom in her father's palace, to give one look at her mother's paramour.

Dramatic moments like these do not often happen in the lifetime of any one theater-goer. Those who witnessed it should bow their heads in gratitude.

Fortunately the play is a one-character play, for Miss Anglin's support scarcely measured up to her own abilities. Ralph Roeder was a feeble and frequently inaudible *Orestes*, and Ruth Boucicault, while looking the part of *Clytemnestra*, was angular in her movements and not invariably musical in her speech. Of Michael Strange (Mrs. John Barrymore) as *Chrysothemis*, the least said, soonest mended. There was simply nothing to recommend her. And why Miss Anglin, whose own artistic sensibilities are above the Heavens, permitted this young person to appear in a Sophocles drama with a modern bobbed coiffure, is beyond comprehension. Let courtesy draw the curtain at this point and no more be said! Mr. Courtleigh was excellent and Charles Dalton did well his short bit with reminiscences of his many years as *Marcus Superbus* in "The Sign of the Cross." The chorus was satisfactory in every way and the general grouping and coloring very beautiful. Livingston Platt's scenery left nothing to be desired. The music, not credited to anyone, was effective and unobtrusive.

The huge Metropolitan was packed to the cracking point at both performances and a tidy sum must have been realized to carry the gospel of music into the waste places of the country. It is understood that Louise Homer is even now doing pioneer service in this line for the Foundation. J. A. H.

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Opposition Develops in Washington to Formation of Symphony

WASHINGTON, May 11.—Claiming that there is no real need in Washington for a symphony orchestra, William Bruce King, former president of the Washington Society of Fine Arts, went on record as opposed to the plan for such an organization at a meeting of the Washington Arts Club on May 5. "The people of this country have gone mad about having symphony orchestras established in every city," Mr. King said. "While just as many people would probably attend the concerts of a local symphony orchestra as have attended the concerts given by out-of-town orchestras, the organization of a local orchestra would not be justified at this time." He stressed the need here for "unfashionable" concerts at hours when fashionable people could not attend, so that many music lovers who are unable to attend the expensive and fashionable afternoon concerts could have a chance to enjoy good music. A yearly contribution of at least \$50,000 would be required to bring the best symphony orchestras here for these "unfashionable" concerts, Mr. King said. The expenses of the concerts could not be covered by the sale of admission tickets, which would necessarily have to be low-priced, he added.

ALFRED T. MARKS.

Niece of Ambassador Houghton Makes Song Début in Paris

PARIS, May 1.—Alice Tully, a niece of the American Ambassador to Great Britain, Alanson B. Houghton, made her Paris début on the concert stage of the Salle Gaveau. The young artist possesses a fine dramatic soprano voice. The Padeloup Orchestra, conducted by M. Rhéné-Baton, formed an excellent accompaniment to Miss Tully's singing. The orchestra was also heard in the Overture to Weber's "Oberon," Schubert's Unfinished Symphony, and in the "Siegfried Idyll." The audience was a brilliant one.

ROCKVILLE, CONN.—Charles N. Lanphere of New York gave a lecture-concert on "The Music of the Bible" in the Union Congregational Church recently. W. E. C.

FIRST FESTIVAL IN BROCKTON SUCCEEDS

Association Plans to Make
Concerts Annual Spring
Events

BROCKTON, MASS., May 7.—The Brockton Music Festival Association was instrumental in giving local music lovers three admirable programs in its first annual bid for public favor. There was a generous response from townspeople, and the Association will continue to offer these concerts annually.

On the evening of May 2, the music contributed was from public school sources and was of high caliber.

The principal event, however, was the ambitious presentation of "Aïda" on the evening of May 3, when George Sawyer Dunham, conductor and leading spirit in the Association's work, was very successful in the presentation of this opera. The chorus was well drilled, sang true to pitch, and attacks and releases were commendable.

The artists who enacted the leading rôles gave artistic account of the work allotted them, and were acclaimed by the large audience. Claire Maentz was *Aïda*, with Joseph Lautner in the character of *Radames*. Rose Zulalian appeared as *Amneris*. Walter Kidder sang the rôle of *Amonasro*, and the parts of *Ramfis* and the *King* were sung by Henry Jackson Warren. Constance Brady of this city, sang the rôle of the *Priestess*, and Daniel W. Craft appeared as the *Messenger*.

The festival chorus was assisted by the Temple Glee Club of this city, Walter J. Dodd, conductor. The instrumental music was furnished by the Boston Orchestral Players, with Walter E. Loud as concertmaster, and Alice M. Reilly at the piano.

At the concluding concert, "artists' night," May 5, the soloists were Olga Avierno, soprano, and John Parrish, tenor.

Tibbett Pays Visit to Ansonia

ANSONIA, CONN., May 7.—Lawrence Tibbett, baritone, sang at the annual guest night of the Woman's Club of Ansonia. Der'v and Shelton, on May 2 in the Capitol Theater. W. E. C.

"AN AUSPICIOUS AND CHARMING DEBUT"

New York Herald Tribune

AEOLIAN HALL

APRIL 6

New York Evening Post

"Janet Mabon, a mezzo-soprano, gave a recital in Aeolian Hall last night. The young lady had an ambitious program, but proved fully equal to its rather exacting demands. She sang four groups of four songs each—in English, German, French, Italian and Spanish. The English group I did not hear, but Schubert's 'Die Junge Nonne,' Schumann's 'Die Soldatenbraut,' Brahms' 'Heimkehr,' Bizet's 'Bolero,' Debussy's 'Les Cloches,' Respighi's 'Pioggia' and De Falla's 'Seguidilla Murciana' were all finely and intelligently rendered and the three last named were so warmly applauded by the large audience they had to be repeated.

"Miss Mabon has every reason to feel pleased with the result of her recital last night and can claim her place as a concert singer. That she has many well-wishers was evidenced by the masses of flowers passed over the footlights. Many encores were given before her hearers would leave the hall."

New York Evening Journal

"The young singer presented an exacting programme, all of it, with a single exception, strictly within the song recital tradition. The exception was Dalila's air, 'Amour, Viens aider ma faiblesse,' which was permissible enough to one so plainly operatically inclined and additionally so in view of the fact that it was so well done."

New York Herald Tribune

"An auspicious and charming debut took place at Aeolian Hall last evening when Janet Mabon, mezzo soprano, was introduced to the public in song recital. Miss Mabon is young, arresting in appearance, at ease on a stage. The voice is well-placed, fresh, unstrained.

"Her program began with lovely old airs from Lawes, Jones and Hilton, included a group of familiar lieder, an aria from 'Samson et Dalila,' three French songs and others in Italian and Spanish. There were also encores, myriads of flowers and an audience of that aspect recognized as 'brilliant.'"

New York World

"The latter part of this program, sung by a petite, self-possessed young woman, with the excellent accompaniment of Kurt Schindler was such as to cause some regret that one had tarried so long at another hall."

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MABON
MEZZO SOPRANO



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Cincinnati Rejoices in Brilliant May Festival

[Continued from page 4]

oblivion all memory of the crimes and misdemeanors which sopranos and violinists beyond number have committed in the name of this cloyingly sweet melody. Patton did his full duty by the "Venetian Song," almost converting himself into a tenor in the doing, and Gould gave fitting resonance to the Viking lay. Mme. Van der Veer, Mrs. Katherine Pook, Erwin Meyer, Horace Stevens, Howard Hafford, and Robert J. Thuman were the other soloists.

The Festival was a succession of personal tributes to van der Stucken, the audience rising repeatedly to greet him, and the orchestra playing a "Tusch" for him on the final night. Mrs. Lillian Tyler Plogstedt, organist, and two cembalists, Mrs. Neva Rende Sandau and Dorothy Stoltzenbach, complete the roster of those whose names are to be recorded as solo participants.

Children's Chorus Delights

CINCINNATI, May 7.—This afternoon's concert of the May Festival was a delightful exposition of what can be achieved with children's voices. A huge chorus of 800 voices from the public schools conducted by Assistant Chorus Master Alfred Hartzel sang with the precision and assurance of an adult chorus and with a tone of tingling beauty. Two lovely works were entrusted to the children. The first was Jesus Guridi's "Thus Sang the Little Ones," given its first American performance. The other, which closed the concert, was Benoit's cantata "Into the World." It was the third performance of the work at the festivals.

"Thus Sang the Little Ones" proved to be a most attractive work for children's voices, child solo voice and orchestra. Master Warren Foster sang the solo parts with beautiful voice and artistic expression.

Beethoven's Fifth Symphony was conducted with masterful authority and depth of insight by Frederick Stock. Mr. Stock also conducted orchestral accompaniments for Florence Austral, who reached the peaks of her thrilling dramatic art in the "Liebestod" from "Tristan und Isolde" and gave much of noble beauty to the air, "Leise, leise" from "Der Freischütz." The huge audience was tumultuously enthusiastic. B. B.

WORKS TO BE PUBLISHED BY AMERICAN MUSIC GROUP

Compositions by Shepherd, Hill, Sowerby and Hanson Will Be Issued

The board of directors of the Society for the Publication of American Music has announced the forthcoming publication of more native works.

At the annual meeting of the Society, held at the studio of Edwin T. Rice, vice-president, the chamber music selected by the judges to be published for the eighth season, 1926-7, were Arthur Shepherd's Triptych for soprano and string quartet, and Edward Burlingame Hill's Sonata for clarinet and piano. In Mr. Shepherd's work a reduction of the quartet parts for the piano with voice will also be provided, and in the case of Mr. Hill's work a violin part in substitution for the clarinet will be issued.

Announcement was previously made that the music committee of the Society has selected for 1927 publication Leo Sowerby's Suite "From the Northland" and Howard Hanson's "Lux Aeterna," both for full orchestra. These works will be issued to subscribers in June. Full scores of the latter works will be issued.

Buck to Address Minnesota Teachers' Convention

MINNEAPOLIS, May 7.—The Minnesota State Music Teachers' Association will hold its annual convention here the second week in June. Dudley Buck of New York, has been chosen to lecture on voice. He will conduct intensive classes, and will also hold a special class for voice teachers' problems. He will return to New York in time for his summer session there for students and teachers.

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Clemens Krauss, Booked as Guest Conductor of the New York Symphony

New York Symphony Society Books Fourth Guest Leader

[Continued from page 1]

Gabrilowitch, Walter Damrosch and Mr. Krauss.

In addition, to being opera director at Frankfurt, Mr. Krauss is also conductor of the Vienna Philharmonic Orchestra. He has led Wagner festivals in Vienna, Frankfurt and Salzburg, and has toured as guest conductor through Italy and Spain. This summer he will be one of the conductors at the Beyreuth Festival.

At the annual meeting of the Symphony Society, a group representing the hundred pupils who have been studying under the first instrument players of the orchestra, gave a musical program. The list opened with a Bach chorale played by the trumpet class of Gustav Heim. Louis Feldman, pupil of Mischa Mischakoff, first violinist, played Wieniawski's "Romance Without Words" and "Rondel Elegant." Ralph Hersh, pupil of Ernest La Prade, leader of the second violins, gave the first movement from the Sonata of César Frank. There were also performances by David Katz, pupil of Rene Pollain, first viola player; by James Reynolds and Walter Robesman,

pupils of George Barrère, first flutist, and by Frieda Eisman, pupil of Santiago Richart, French horn player. The program ended with a performance of melodies written by pupils in William Sargeant's class in theory.

BOHEMIANS HOLD THEIR ANNUAL NEW YORK DINNER

Koussevitzky and Hertz Are Guests of Honor—Goldmark Reviews Society's History and Bauer Speaks

Closing the twentieth season of the organization, members of "The Bohemians" (New York Musicians' Club) met for the annual dinner on the evening of May 2 in the Harvard Club. Serge Koussevitzky, conductor of the Boston Symphony, and Alfred Hertz, conductor of the San Francisco Symphony, were the guests of honor.

President Rubin Goldmark reviewed briefly the history of the club and spoke of its present prosperous condition, with the membership roster completely filled and a waiting list. He stated that there is now a capital of \$105,000 in the fund maintained by the club for the relief of distress among worthy musicians. Harold Bauer, president of the Beethoven Association, who was the other speaker of the evening, devoted a part of his remarks to a plea for further contributions to the fund.

The musical program was opened with Bach's C Major Concerto for three pianos and strings, played by Edwin Hughes, Clarence Adler and Harold Morris, with a string orchestra of Philharmonic members conducted by Willem Willeke. Taylor Gordon and J. Rosamund Johnson sang a half dozen Negro spirituals, and were recalled for extra numbers.

A Nocturno and Bolero for twelve cello by Heinrich Schaffer was played "for the first and last time" by associate members of the club, who presented as a hilarious encore an arrangement by Sigmund Herzog of the "Blue Danube" Waltz. Ernest Hutcheson and Oscar Wagner closed the program with the "Chopsticks" variations by Borodin, Cui, Liadov and Rimsky-Korsakoff.

Middletown Enjoys Spirituals

MIDDLETOWN, CONN., May 7.—The Middlesex Musical Association closed its season on Sunday afternoon, May 1, with a fine program of spirituals, given by Taylor Gordon and J. Rosamund Johnson.

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ARTHUR SEE, Secretary, Eastman School of Music
Rochester, New York

A Stroll Through McCormack's Garden of Songs

Sunlight and Fresh Air Reign Supreme in Tenor's Répertoire—No "Musical Indigestion" in Music That Belongs to all Humanity

(Portrait on front page)

THE prima donna, with her beauty secrets, is not the only mortal among singers from whom something of everyday helpfulness may be learned.

If you know John McCormack—and all the world calls him by his first name—you wonder occasionally at his unchanging youth.

You can't escape the feeling that there is a good deal of the boy about him. And now that, to please his pretty daughter, he carries less weight than at any time since he first came to us to sing for Hammerstein in 1909, he looks more than ever the lad from Athlone who walked away with the gold medal of the National Irish Festival at Dublin just twenty-four years ago, untutored though he then was.

Twenty-four years ago, this same lad of Athlone had his vision of what since has been achieved. It seems a long time. But McCormack was only nineteen then; and that, through the application of simple arithmetic, brings him to forty-three today—an age when a man can be as old or as young as he looks, thinks and feels. McCormack apparently is just that—and a little younger, besides!

If you ask him his own explanation of this, he may mention, as he did to me, a number of things—tennis, care in diet and plenty of sleep, a lovely wife and children who make not only his success in his career but, applying well the fruits of this success, something much worth while—these and his native high spirits and optimism. But when he talks, as only rarely he does, about what his singing has meant to him, as a highly sensitized, keenly intellectual and emotional man, you find what (probably more than any or all of these) is the secret of his boyishness, as well as of the etesian freshness of his song.

To the nature of his programs—those typical McCormack programs that range from classic airs of Handel and Mozart to "The Next Market Day" and "If I had a Knew," from Brahms and Rachmaninoff to Ball and Balfe—he attributes not a little of the health, mental, physical and spiritual, which is reflected in his appearance and manner, after twenty years of as arduous touring as any concert and opera singer has undertaken.

What Singing Means

"Singing," McCormack told me, in his New York abode last week on the eve of his departure for Europe, "is most of all an expression of something felt, rather than thought—though who can say where thought ends and feeling begins? Because they mean more to me, musically, I would rather sing songs like 'Die Mainacht' or 'Du bist die Ruh' than

some of the more popular numbers that are always demanded of me. But I thank God that I can feel what the everyday man and woman feel with regard to the homely and healthy emotions which often are so simply and eloquently expressed by songs of lesser musical pretensions. I have never sung music I did not want to sing. I have my preferences, of course; and these are not always the same as the preferences of my audiences. I try to go half-and-half with them; I give them what they would not be happy without; and they, in turn, must take what I would not be happy if I did not sing. But sometimes—often, in fact—I find that a song I was not particularly enthusiastic about when I placed it on the program—because I had grown a little tired of it—is the one I feel most deeply when the time comes to put it over.

"I have never cared to sing what might be called 'morbid' music. There is beauty in sorrow, beauty in loneliness, beauty even in despair, but this is a beauty that need never be morbid. 'Lilies that fester,' says Shakespeare, 'smell worse than weeds.' I have no need of either. There is a great garden of songs, merry, wistful, tragic, or merely decorative, from which I can cull more flowers than I can ever possibly use, if I sing until I am ninety—which, the good Lord and all the saints forbid!

"There is health in healthy songs, not merely physical health for both singer and listener, but mental, emotional, spiritual health. Emotions are only injurious when they become deranged, abnormal, artificial—the hot-house kind. The great public that craves emotional stimulus and comfort through music, is, thank God, a normal, healthy one, and it has no real craving for the morbidities which appeal to a few sated individuals and their cliques and coteries, here and there in the great cities. I do not sing for freaks and faddists, but for the measurably larger number who cling to the eternal things and who have the same joys and sorrows, the same hopes and aspirations, the same dreams and disillusionments, that simple humanity has had from the beginning of things.

Faith in His Fellows

"I know it helps to keep me well. I know it helps to keep uppermost my faith in my Maker, and my faith in my fellows. And let me say this, most emphatically—this wise old world of ours is not going to the dogs or the devil just because of a few extremists who apparently would turn us all into mere mechanisms on the one hand, or thrust us back into mere animalism on the other, sans faith, sans morality, sans an objective, and sans song. I know it, from my own success, from the response I awaken in the hearts of those who feel as I do, in the singing of the simplest, the most 'old-fashioned' songs. Humanity still worships at the old altars, and it loves sentiment as much as ever, however ironical and hard-boiled it may appear on the surface to be.

"Many of the most successful of the songs I have added to my rather varied repertoire in the last few seasons are songs that had their birth in the middle and latter part of the last century—the period it is now the fashion to ridicule and decry. Yes, some even were the product of the Gay 'Nineties, of the Mauve Decade! Mid-Victorianism has been laughed at and sneered at, but its art endures; and so, too, will endure the ideals that its art reflects. Going still further back, the ballads of the days of Moore and Byron will not be snuffed out by ridicule. Those that matched honest sentiment with music of straightforward charm still cling too close to the hearts of all of us to be lost, merely because it is smart to belittle the manners and customs of another era.

"I hold no brief for old music, as against new music. I am forever coming across songs of the most recent vintage that seem to me quite as fine as any written in other days—keeping of course a sense of proportion with respect to composers who were giants, irrespective of their time, and those who never could hope to climb so high. And I find plenty of good, healthy emotion and sentiment in these modern songs—plenty of real poetry, and insight into the beauty and mystery of life. Find me, if you can, anywhere in the classics, a more tender apostrophe to childhood than Rachmaninoff's 'To the Children.' Sad?—yes, but morbid, no—a song that is as apt an answer to those

who would make us all mere gas-engines, or jungle degenerates, as could be asked. And there are American songs, scores of them, the product of the age in which we now are living that are as sane, as uplifting, as directly human in their appeal, as anything which less sophisticated or more 'romantic' times have bequeathed to us."

He didn't use the term—but as I said my good-bye and departed with a he-man's handclasp, I made mental note of this admonition:

"If you would stay young like John McCormack make sure that you are not deliberately courting musical indigestion. Stick to the staples of song and, whether sad or merry, let there be sunlight and fresh air."

Glen Ridge Club Hears Mr. and Mrs. Craig

MONTCLAIR, N. J., May 7.—Mr. and Mrs. George Craig were heard to advantage by a large gathering of club women and guests at the meeting of the Women's Club of Glen Ridge on May 3. Together they sang "La Dove Prende" from "The Magic Flute," Parry's "Flow Gently Deva," "Sweet and Low" by Hollins, and "The Hunt" of Huhn. Mr. Craig's agreeable baritone found admirable usage in the "Evening Star" from "Tannhäuser" and songs of Tosti, Tremisoff, Schubert, Martin, Osgood and others. Mrs. Craig, soprano, was well received in arias from "The Marriage of Figaro" and "Madama Butterfly" and numbers of Handel, Curran, Scott, Homer and Sanderson. Miss Ludington was the capable accompanist.

Milford Musician Marries

MILFORD, CONN., May 7.—W. Earle Fulton, organist and choir director at the Mary Taylor M. E. Church, was married last week at Norfolk, Va., to Mary Albertina Phipps, daughter of Mr. and Mrs. Frederick W. Phipps of Norfolk.

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Hazleton School Musicians Are Proportionately Most Numerous in United States

HAZLETON, IOWA, May 7.—The band and orchestra of the public school, with fifty members in each, are recruited from a school membership of only 160, which places this town in the unique position of having the largest musical organizations in the United States in proportion to the size of the school. The population of the town is only 500. The orchestra was formed Nov. 17, 1925, with fifty-five members, none of whom, except the pianist, could play any instrument. Five months later the first public concert was given. The band was organized on May 28, 1926, and gave its first public concert nine months later. The band will give weekly concerts during the summer, for which a band stand is now being erected. The conductor of both the band and the orchestra is Lynn L. James. Mr. James also leads the school bands at Independence and Oelwein, Iowa, thus having 700 instrumental students under his instruction within a radius of twelve miles from Hazleton.

BELLE CALDWELL.

Birmingham Musicians Are Heard

BIRMINGHAM, ALA., May 7.—Two Birmingham boys, Harold Johnson, violinist, and Gordon Sutherland, pianist, gave a recital of chamber music and solo groups in the Tutwiler ballroom recently. The former is a pupil of Fred G. Wiegand, of Birmingham. Recitals have been given by pupils of Guy C. Allen, Mrs. E. T. Rice and Abigail Crawford. The Birmingham Conservatory is in its new home, and recitals are being given by Edna Gockel Gussen, director, and members of the faculty.

F. D.

BRISTOL, CONN.—Paul Colapietro, tenor, recently gave a concert in the Community Theater, assisted by Winifred Barnfield and Elizabeth Mastrobatisto.

W. E. C.

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SCHELLING CONDUCTS FOR PHILADELPHIANS

**Leads Children's List—
Mendelssohn Club and
Singer Heard**

By H. T. Craven

PHILADELPHIA, May 7.—Ernest Schelling, pianist, directed the season's fourth and last pair of children's concerts of the Philadelphia Orchestra on Wednesday and Thursday afternoons, April 20 and 21, in the Academy of Music. Mr. Schelling proved temperamentally well equipped for his by no means easy rôle, although at times his voice did not carry to the far reaches of the auditorium. His sympathetic and easy style, however, won his youthful audience. The program included the Overture, Air and Gavotte from the Bach Suite in D, with Mr. Schelling taking part both as performer and conductor; the Allegro from Beethoven's Fifth Symphony; the "Blue Danube" Waltz; Victor Herbert's "American" Fantasy, and the singing of "Dixie" by the children. Mr. Schelling's explanatory remarks were illustrated with lantern slides, chiefly devoted to scenes from the lives of the composers whose works were played.

The Mendelssohn Club of 200 voices, under the direction of Bruce A. Carey, gave a delightful concert with a well varied program on April 21 in the Academy of Music. This seasoned organization, so long a factor in the musical life of this city, notably during the long régime of the late W. W. Gilchrist, sings with spirit and taste. It possesses an excellent command of nuance; its attack is responsive; its tone, full and true. The program conformed to custom in the opening selection, the "Club Motto," the words and music of which were written by Dr. Gilchrist. Among the other numbers were Lassen's "Night"; Tcha-

kovsky's "How Blessed Are They"; a lovely Bach chorale; the "Crucifixus" of Lotti; "Robin Loves Me," by Adam de la Hale; Granville Bantock's setting of the Scotch folk-song, "O Can Ye Sew Cushions?" for women's voices; "The River Floweth Strong My Love," by Roland Rogers; Clokey's "Pretense," and a charming setting of Longfellow's "Good Night, Good Night," by Samuel L. Laciard, music editor of the *Public Ledger*. The well-chosen numbers were warmly received by an appreciative audience.

Lisa Roma, soprano, gave a most attractive recital in the Foyer of the Academy of Music on April 26. This artist possesses an excellently trained voice, charm of method and a keen sense of interpretative values. Her program was successfully arranged to display the range of her artistic gifts. Among its features were an aria from "Der Freischütz," Bach's "My Heart Ever Faithful," Haydn's "My Mother Bids Me Bind My Hair," Mozart's "Allejua," and works by Schumann, Strauss, Ravel, Milhaud, Rhené-Baton, Hageman, Blitzstein and Mednikoff. The last two numbers were dedicated to the singer. Nicolai Mednikoff tastefully furnished the piano accompaniments.

Easton Symphony Plays for Rotarians

EASTON, PA., May 7.—At the opening of the Rotary International Conference, the Easton Symphony gave a concert on Sunday night, May 1, in the State Theater. The players were enthusiastically received. The president, H. H. Mitchell, in his address of welcome sketched briefly the history of the orchestra, stressing the part played by its conductor, Earle Laros, in making it an outstanding community enterprise. An interesting number on the program was the lullaby written by Russell K. Laros, president of the Bethlehem Rotary Club, a cousin of Earl Laros. On Saturday a concert was given for school children of the lower grades in the High School Building. Wilfred Freeman gave a talk on the compositions played. M. H. C.

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Appoint Robert Braun Managing Director for Academy in Philadelphia



Robert Braun, Director of the Braun School of Music, Who Has Been Appointed to an Executive Post With the Philadelphia Musical Academy

PHILADELPHIA, May 7. — Robert Braun, pianist, and already the director of a successful institution of music, has been appointed managing director of the Philadelphia Musical Academy. Mr. Braun will not teach, but will act only in an executive capacity. This position will in no wise interfere with his present activities as director of the Braun School of Music, Pottsville, Pa.

Mr. Braun has had unusual training and a wide experience. He is thoroughly acquainted with the instruments of the orchestra not only theoretically but practically. He is a competent organist, has directed several church choirs—one of these St. Philip's Episcopal Church of Philadelphia—was at one time conductor of choral societies, an orchestra, a military band, has been instructor in conducting and piano at Cornell University, where he was a member of the faculty for six years, and is a graduate supervisor of music in the public schools. His chief instrument, however, has always been the piano, which he studied from earliest childhood, under his uncle, Frederic Gerhard, with Constantin von Sternberg for six years, traveling two years abroad with him, then at the Royal Conservatory of Leipzig, and for a short period with Raoul Pugno. For the last six years he has enjoyed the close friendship and musical advice of Leopold Godowsky.

He has appeared as soloist with the Philadelphia Orchestra, the New York Symphony and the Cleveland Orchestra and has made several successful concert tours. He has appeared in joint recitals with Alfred Cortot, Thaddeus Rich, Hans Kindler and many others.

As a business man, Mr. Braun is the founder and director of the Braun School of Music, Pottsville, now in its fifteenth year, with a faculty of fifty, inclusive of its sixteen branch schools, established throughout Schuylkill County. University credits are granted through its affiliation with New York University and many of its graduates occupy responsible positions.

It is the custom of the Braun faculty to make an annual visit to some institution of learning. Among these was a visit, two years ago to the Curtis Institute, as the guests of Mary Louise Curtis Bok. At that time Leopold Stokowski was guest of honor at a banquet given at the Art Club, of which Mr. Braun is a member. Last year, they visited New York as the guests of Steinway and Sons, and the Aeolian Company. This year there will probably be a joint celebration of the faculties of the two institutions, the Philadelphia Musical Academy and the Braun School of Music.

The board of directors of the Philadelphia Musical Academy includes Frederick E. Hahn, president; Herbert J. Tiley, vice-president; Pierce Archer, Jr., Leo Ornstein, Robert Braun, treasurer and managing director.

Sixteen Pianists to Appear in Philadelphia Ensemble

PHILADELPHIA, May 7.—Sixteen Philadelphia pianists will take part in an ensemble as a special feature of the program of the sixth annual music festival to be held by the Philadelphia Music League on Saturday evening, June 4, in the Arena. Three concerted numbers for eight pianos will be directed by George F. Boyle, D. Hendrik Ezerman, and Leo Ornstein. The pianists participating will be Pearl Boyle, Letitia Radcliffe Harris, Helen Pulaski Innes, Dorothea Neebe Lange, Mary Miller Mount, Pauline Mallet-Prevost Ornstein, Agnes Clune Quinlan, Myra Reed Skibinsky, Clarence K. Bawden, George F. Boyle, D. Hendrik Ezerman, Clarence Fuhrman, W. Carlton Harris, Julius Leefson, Earl MacDonald, Josef Wissow. The Philadelphia Festival Chorus of 1000, the Littlefield Ballet of 300 and sixty members of the Philadelphia Orchestra will also appear at the festival.

Philadelphia Club Arranges Novel Concert

PHILADELPHIA, May 7.—The Junior Hundred of Girard College, a choir under the direction of Bruce A. Carey, was presented by the Matinée Musical Club as a special feature of its last bi-weekly concert of the season in the Bellevue Stratford ballroom on April 26. The boys, well directed and musically responsive, were heard in "Lullaby," Brahms-Sear, Lieurance's "Moonlit Lake"; "Didn't It Rain," a spiritual by Burleigh; and "I Can't Do That Sum" from Herbert's "Babes in Toyland." The Junior Orchestra, directed by Leonard de Maria, also took part. Clara Grube, winner of the first prize in composition in the junior contest recently held by the Pennsylvania Federation of Music Clubs at Pittsburgh, gave a piano solo. Helen Laird, soprano, sang Bibb's "A Rondel of Spring" and other numbers. Elsa Lyons Cook, soprano, was heard in three numbers with violin obligato by Florence Haenle and Agnes Cune Quinlan at the Piano. Myra Reed, pianist, played Chopin's Etude in C Minor and other numbers. The program was arranged by Mrs. Lewis J. Howell and Miss Quinlan. Mrs. Edward Philip Lynch is chairman of the program committee. Following the concert, new officers of the Matinée Musical Club were installed. They were Mrs. Benjamin F. Maschal, president; Mrs. William D. Gross, first vice-president; Mrs. Edward Philip Lynch, second vice-president; and Mrs. Eugene Heyser, secretary. H. T. C.



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RECITALS IN BOSTON GIVE FINE PLEASURE

Religious Music Is Feature
of Programs During
the Week

By Henry Levine

BOSTON, May 9.—William D. Strong and Herbert R. Boardman gave a two-piano recital in Steinert Hall on Tuesday evening, May 3. Their program included works by Mozart, Brahms, Bach, Raff, Chabrier, Templeton Strong, Henry Hadley, and Herbert Boardman. Both pianists gave illuminating and musicianly readings of their music. Their ensemble was natural and flexible. Ease and grace, and an avoidance of stilted or exaggerated effects, marked their playing. Their tones blended well and their felicities of phrasing bespoke keen mutual understanding. Mr. Boardman's compositions, unshamefully melodic and rich in harmonic treatment, were a delight to hear.

Pat Hyland, tenor, and Frank Riley, baritone, gave a joint operatic and ballad concert on Thursday evening, May 5, in Jordan Hall. Mr. Hyland revealed a voice of natural beauty which has been well trained. It is especially flexible in dynamic gradations; *mezzo voce* and dramatic tones are easily achieved. Mr. Hyland sings with a lilt, buoyancy, and fervor that lend sparkle and interest to his songs. Mr. Riley possesses a voice of agreeable *timbre*, both in soft passages and in powerful moments. He uses it intelligently and with expressive ardor. He, also, makes effective use of colorful contrasts and shows a gift for *nuances*. Mr. Hyland and Mr. Riley sang a duet from "La Forza del Destino." Frances Weeks played excellent accompaniments.

United Choirs Sing

The Ensemble Choir of Boston gave a concert in the Tremont Theater on Thursday evening, May 5. Thompson Stone was the conductor, and Leland A. Arnold the organist. The soloists were Clara Lieber Harper and Mrs. Stanley Ross Fisher, sopranos; Anite Dale Seymour and Marguerite Porter, contraltos; James R. Houghton, baritone, and Arthur O. Wellcome, tenor. The program consisted of sacred music, representative of the synagogue, cathedral, and church.

The Ensemble Choir, organized three years ago, is composed of Greater Boston choirs drawn from churches of all creeds. The purpose of this body is to create greater public interest in worthy religious music, and to sound a strong note of spiritual unity. The choirs that participated in this concert were those of Trinity Church, Episcopal, Newton Center, Leland A. Arnold, leader; First Unitarian Society, Newton, Lawrence A. Copeland; First Congregational Church, Andover, Gerald Frazee; Temple Israel, Boston, Henry L. Gideon; Centenary Methodist Episcopal Church, Auburndale, Earl Enyeart Harper; Tremont Street and First Methodist Churches, Boston, James R. Houghton; First Baptist Church, Melrose, Agnes Edwards Hatch; St. Paul's Cathedral, Episcopal, Boston, Arthur M. Phelps; Christ Church, Episcopal, Hyde Park, F. Z. Phelps; Village Church, Wellesley, and Church of the Advent, Back Bay, Thompson Stone.

The program contained music by Reinberger, Anerio, Gibbons, Dett, Wesley, Holst, Rachmaninoff, Gardiner, Bourgeois, and Martin. Mr. Stone led the combined forces with precision, dignity, and fine taste. He phrased and colored the music expressively and brought rhythmic vitality and flow to it. The Rev. Earl E. Harper conducted the congregational singing, and Mr. Arnold played the César Franck Fantaisie for Organ.

The officers of the Ensemble Choir are Earl Enyeart Harper, president; James R. Houghton, secretary-manager, and Leland A. Arnold, treasurer.

Agide Jachia conducted an orchestra of players from the Boston Symphony in Symphony Hall on Sunday evening, May 1, on the occasion of the celebration of the seventh centenary of Saint Francis. The program was given under the auspices of the Franciscan fathers. The assisting soloists were Maria Di Pesa and Lillian Tomasello, sopranos.

Congress Hears Appeal

For Admission Tax Repeal

[Continued from page 1]

actually no falling off in ratio of receipts from this tax.

The States producing the largest amount of revenue from admissions taxes were New York, Illinois, California and Pennsylvania. Following are the figures for the nine-month period:

New York—1927 admissions, \$5,147,483.07; 1926 admissions, \$5,929,950.90.

Illinois—1927 admissions, \$1,440,757.47; 1926 admissions, \$1,955,218.20.

California—1927 admissions, \$1,003,162.60; 1926 admissions, \$1,491,555.32.

ALFRED T. MARKS.

New Haven Schools Discuss Music

NEW HAVEN, CONN., MAY 7.—Representatives of fifteen preparatory schools met at Yale University on May 4 to consider "The development of the Intelligent Musical Amateur." Marshall Bartholomew, director of the Yale University Glee Club, presided. Music was featured by the Council of Jewish Women at its last meeting of the season, held in the assembly room of Temple Mishkan Israel. William Bolton, violinist; John Cipriano, pianist; Philip Buxbaum, Jr., cellist; Mrs. Arthur Rosenbluth, singer, and Mrs. Philip Buxbaum, accompanist, were heard.

New York Concerts

[Continued from page 11]

man, viola; Naoum Dinger, 'cellist; Samuel Levitsky, flute; Aaron Gordiner, clarinet; Simon Kovar, bassoon, and Jacob Kessler, French horn. The pianists of the evening were Lou Olp, Tamara Gordon and Mr. Levenson.

E. A.

Sheridan and Zetlin

Emanuel Zetlin, violinist, and Frank Sheridan, pianist, both of whom had already appeared in New York more than once this season in recitals and in other connections, joined forces for a program of sonatas on the afternoon of May 8. The recital, a program note stated, was not a hold-over of the music season, "but the first of a number of events deliberately planned to help bridge the gap between the cessation of music and the opening of the Stadium Concerts."

"That a city feverishly devoted to music for a whole season should suddenly cease all musical activity," continued this wise commentary, "is an anomaly of culture. In previous years, after an overflowing feast, there has always been a famine, wherein partakers of music have had to go hungry."

Messrs. Sheridan and Zetlin are truly, as the concluding sentence remarked, "artists of known ability and achievement," and they gave a satisfying and thoroughly artistic account of "a program of illustrious music." Though the illustriousness of Respighi's B Minor Sonata may be subject to a reasonable amount of mooted, there is no doubting the illustrious greatness of the D Minor Sonata of Brahms or the B Flat work of Mozart (K. 378). In these, especially, the two artists distinguished themselves by their taste, their polished union of technical proficiencies, and by the various delicacies of tone and nuance which make for discriminate performance.

A. B. H.

Leviticus Lyon

Leviticus Lyon, Negro tenor, gave a recital in the Guild Hall of the Steinway Building on the evening of April 29, with Miss Andrades Lindsey as accompanist. His eclectic program included arias from "Don Giovanni" and "Le Roi d'Ys," four songs from Schumann's "Dichterliebe" cycle, the "Zueignung" of Richard Strauss and a group of "spirituals" in Henry Burleigh's arrangement.

Although handicapped by a cold that made conservation of tone imperative, Mr. Lyon achieved a favorable impression. His voice has an authentic lyric quality, purely intoned and emotionally appealing. Poetic feeling, artistic sincerity and musical intelligence were apparent in his interpretations.

R. B.

Oberlin Greets Cleveland Players

OBERLIN, OHIO, MAY 7.—The Cleveland Orchestra, under the baton of Nikolai Sokoloff, appeared in Finney Memorial Chapel recently, the concert being the last of this year's artist recital course. The orchestra played Beethoven's "Eroica" Symphony, the "Good Friday Spell" from "Parsifal," an excerpt from "Siegfried" and the Prelude to "Die Meistersinger." The Douglas Memorial Chorus, under Don Morrison, gave a concert in Warner Concert Hall on April 28. The program included a group of chorales forming a "Messianic Cycle" and several Negro spirituals. Recent recitals have been given by Edna Bowles, contralto; Luella Wilson, organist; Joseph Hungate, Estelle Sager, Catherine Keyes, Harold Cook, and Ella Pope, pianists.

G. O. L.

Matzenauer Sings in Vancouver

VANCOUVER, B. C., MAY 7.—Margaret Matzenauer, Metropolitan Opera contralto, appeared in recital recently, and was accorded a splendid reception. Her program included compositions by Meyerbeer, Brahms, Sadler, Ponce, Fourdrain, Gertrude Ross, Cyril Scott, Teresa del Riego, Frank La Forge and Saint-Saëns. Piano numbers were contributed by George Vause. Lily J. Laverock was the local manager.

A. W. L.

ORLANDO, FLA.—The girls' chorus from the Senior High School of this city won second place in the State Federation Chorus Contest, held at West Palm Beach recently.

P. P.

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SURVEY OF EUROPEAN ACTIVITIES ❖

"Boris" Revived in New Panoply at La Scala Under Toscanini; Muzio Returns to Triumph

Galeffi Is New Protagonist of Title-Rôle in Moussorgsky Work—Scenery Designed by Benois Proves Sumptuous—Notable Choral Performance Under Master's Leadership—"Chenier" Has Superb Heroine in Chicago Opera Soprano

MILAN, April 18. — For "Boris Godounoff" the Milanese public nurtures a special sympathy, even though there is here not the unforgettable and unequalled protagonist, Chaliapin. Nowadays the masterpiece of Moussorgsky constitutes one of the greatest attractions of the season at the Scala, and each annual revival renews, in its turn, the popular fervor.

This year the reproduction of "Boris," under Toscanini, carried with it a new attraction, the scenery and costumes having been completely renewed. The scenes gained thus in splendor and also in picturesque verity, the opera of art approaching nearer to the country of its origin, to the Russian character. The settings had been, in fact, conceived, designed and painted by the Russian scenic artist, Nicola Benois. The *mise-en-scène* and the stage movements were under the direction of the Slav régisseur, Alexander Sanine.

Gorgeous Spectacle

It was a spectacle prepared with criteria of art quite lofty. Some of these scenes attracted the attention of the audience and roused unanimous praise. As pictured, however, one scene less successful seemed to me to be the Forest of Kromy—it was rather too verdant, in spite of the fact that a polar snow-storm was raging!

The grandiosity of the *mise-en-scène* demanded on the stage an execution of equal importance and effect.

On the contrary, one could say from the first act on, the protagonist of the title rôle, Carlo Galeffi, did not find himself at his ease in the difficult part. There were none of those solemn postures of the tragic actor, nor a diction of rich timbre and impressive in the more dramatic passages, none of that suggestive accent with which the Moussorgskyan declamation is adorned, and which the baritone Zalewsky knew how to attain in the execution of the part here in other years. To sum up, a most modest *Boris* was that of Galeffi, an artist who at the Scala has always achieved the greatest successes and even quite recently made himself admired as *Don Carlos*.

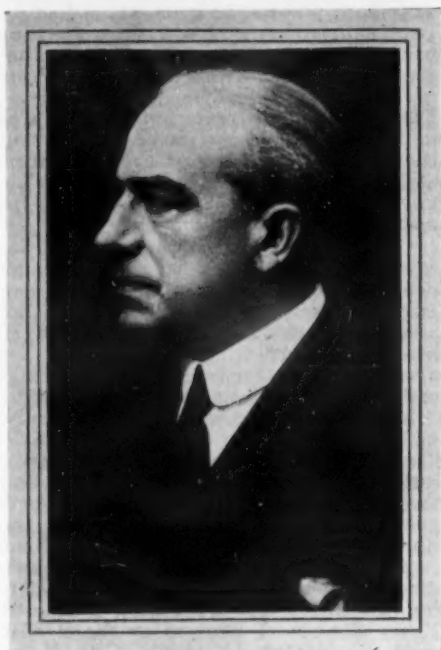
The tenor Dolci was a praiseworthy *Dimitri*, as he had been in the preceding seasons. Luisa Bertana sang with the necessary expansion of tones and of sentiment the part of *Marina*. Bruna Castagna was a good *Teodoro*, and Genoveffa Sens carried through her part well. A first-class *Choulsky* was admired in the tenor, Luigi Nardi. Angelica Cravencio gave what was due the part of the *Innkeeper*.

The chorus, instructed by Vittore Veneziani, responded with absolute perfection as to color, blending, attacks and force, in its most important contributions.

Toscanini's Mastery

The bâton of Toscanini gave to the great choral pages the impulsion toward a faultless rhythmic strength and an imposing polyphonic projection. The miracles that his bâton accomplished with the orchestra elude our accustomed phraseology. It might be said that the spirit of Toscanini sang in all the melodies, and that the orchestra read at the bottom of the thought of this conductor the right interpretation of the music which followed.

Certainly, a magnetic fluid coursed be-



Umberto Giordano, from a New Photograph. The Composer, Whose "Chenier" Has Been Revived This Year at La Scala and Elsewhere to Mark Its Thirtieth Anniversary, Has Completed a New Opera, "Il Re," Scheduled for Its World-Première Next Year in Milan

tween the sovereign conductor and the mass of instrumentalists. In "Boris" was all the ferment of exotic tints or of refined elaborations of substance and external dress. The liturgic sense and also the sentiment which burns to rise to supreme spheres of expression give to the score an undenied aristocracy. Toscanini, researcher of absolute beauty in tone, was again a true high priest officiating before the reading-desk and with a score which he did not peruse. And a pure, rare art was poured out

thus like a novel and triumphant libation.

Muzio Returns

The spring has brought back to her native country Claudia Muzio. Returning to the Scala after a year, she has found again that her particular public is ready to let itself be made happy by the purity of a very fine voice and a mastery more than perfect. For the evening of April 13, on which "Andrea Chenier" was given again with Muzio, the theater was very crowded and attentive. The noted singer was greeted with exceptional warmth.

Mme. Muzio transported our ears to a sphere of superior musical sensations and into a time of privileged voices now remote. She disclosed an absolute control of means by reason of a precise technical skill, which might be called instrumental. Her throat, in fact, is the well-gifted instrument of that vocal melody upon which depends the essence of the old Italian melodrama. Intonations of bell-like kind, wide knowledge of vocal color, fullness and equality of scale, consistency of all tones and of pianissimi—these form in Mme. Muzio an harmonious ensemble really characteristic of other days. Now in the part of *Madeleine*, as the previous year in those of *Violetta* and *Leonora*, that mastery was recognized and exalted by the public.

Stabile Applauded

In this new edition of "Chenier" the baritone, Mariano Stabile, as *Gerard*, reaffirmed himself a fine artist and a remarkable singer. The protagonist of the title rôle was the tenor Pertile.

Panizza obtained from the orchestra and from the singers an execution warm, colorful and broad, animating the score with a rhythmic and vocal vitality absolutely magnificent. Here was a spectacle worthy of the Scala, successful in all respects and yet meriting the acclaim which the public has decreed for it.

FEDERICO CANDIDA.

Bournemouth Fête Held; London Symphony Ends Year

LONDON, April 27. — The Sixth Bournemouth Festival was opened on April 21 at the Winter Garden Pavilion. The local Municipal Orchestra, which plays under Sir Dan Godfrey the season round, was the instrumental ensemble of excellent caliber. The novelty of the first afternoon was the performance of Dame Ethel Smyth's Concerto for violin, horn, and orchestra. This piece was first performed recently in London.

The solo parts were well taken by Aubrey Brain, horn, and Antonio Brosa, violin. Dame Ethel herself occupied the rostrum. It was given an enthusiastic reception and the audience would not be satisfied until Dame Ethel had thrice bowed her acknowledgments.

A notable performance was the playing of Vaughan Williams's "Pastoral Symphony" under the conductorship of the composer. Under Sir Dan Godfrey's bâton Elgar's overture "In the South" and Richard Strauss's "Till Eulenspiegel's Merry Pranks" were given.

In the evening a large audience listened to a program which included Borodin's B Minor Symphony, Bantock's tone poem "The Witch of Atlas," the tone poem of Sibelius "En Saga," and other works.

Herbert Heyner was the vocalist in songs by Ivor Atkins, Vaughan Williams, Ethel Smyth, Roger Quilter and others.

Women Composers Applauded

On Friday night there was a program wholly by British women composers: Ethel Smyth, Susan Spain-Dunk, Dorothy Howell, Vivien Lambelet, Dora Bright and Edith Sweptstone.

The Saturday afternoon concert included two novelties, Suite for strings by Nicholas Gatty and a suite,

"Cameos," by Charles Hoby, as well as E. J. Moeran's Rhapsody No. 2. At night Edward German conducted his "Six Diversions" and other works. The works of Moeran and German were well-made, and Mr. Gatty's work, with those of the ladies, was applauded.

London Series Closed

The twelfth and last concert of the London Symphony Orchestra this season took place under Sir Thomas Beecham at the Queen's Hall.

The program opened with Brahms' Third and ended with Beethoven's Second Symphony.

Between the two symphonies came Mozart's Piano Concerto in G Major, with Martha Baird at the piano. She is a sound pianist. There was a new Rhapsody by W. H. Reed for viola and orchestra, an agreeable composition, skillfully scored and written. Lionel Tertis played it, and made the most of it. A large audience displayed enthusiasm.

Mussolini Receives Violin as Gift from Maker

ROME, April 25.—Premier Mussolini recently received at the Palazzo Chigi a visit from a Neapolitan 'cello player and maker of instruments named Calace. The visitor brought with him a violin which he had expressly made for the Duce. The latter took the instrument with expressions of thanks and, with surprising facility, played a composition by Mr. Calace, which was proffered at the same time with the instrument.

Padua "Carmen" Unwittingly Stabs Fellow-Artist

PADUA, April 20.—A dramatic occurrence recently took place in an operatic performance here, when the *Carmen* of the cast unwittingly stabbed the singer who impersonated *Dancairo*. This happened in the final scene of the third act, in the smuggler's retreat. *Carmen* started up in well-simulated fury after being repulsed and thrown down by the departing *Don José*, and, in flourishing her weapon vengefully, precipitated herself too frenziedly upon the third artist who chanced to stand in the way.

New Kodály Opera Relates Fantastic Tale of Soldier

BUDAPEST, April 20. — The Royal Opera season here is soon to draw to a close. One of the outstanding premières of this season has been Zoltán Kodály's satiric opera, "Háry János," which might be translated "John of Hary." The book was prepared by Harsanyi and Paulini from a partly satiric, partly heroic, poem by Jean Garay.

The work opens with a prologue in which *John*, a rheumatic and wholly unheroic elderly soldier attached to a garrison of old-time Hungary—he has a delightful penchant for telling fantastic untruths—regales his comrades in an inn with his marvelous exploits. The opera then unrolls in five "adventures."

He shows how he "conquered" in succession the armies of Russians and Prussians, then allies of Austria. The climax of his activities came when Napoleon himself bowed to his yoke. But *John* magnanimously sets the Corsican free and contents himself with carrying away *Princess Marie-Louise* as hostage to the court of Vienna. Here he is rewarded with the titles of general and prince, and his loyalty to the Hungarian cause is put to a severe test when the Emperor offers him the hand of *Marie-Louise*. At this juncture, however, his fiancée, whom he has forgotten during campaigning, appears and reminds him of his promise to wed. That, indeed, he could not break! So he leaves the scene of his glory.

The epilogue shows the tavern again, with the old soldier completing his story. No one is so intrepid as to contradict him since his wife, who alone witnessed what took place at the Austrian Court, has long since been dead.

The score is closely linked with the fantastic story—indeed, is so much a part of it that it could with difficulty be separated. It is a work in folk-style, with a popular appeal. Musically, it is carried out with much richness of invention. The use of popular folk-tune and rhythm has not prevented the composer from showing his pronounced individuality on nearly every page.

The performance, under Reka's bâton, was excellent. The cast was the best that the Royal Opera could assemble, and the fantastic settings were arranged with much care and expense.

Another native première at the Royal Opera this season was that of "Fanni," a lyric work with a score by Adalbert Szabados, book by Mohacsi. Though it is styled a "comedy," the story is deeply tragic. *Fanni*, a young Hungarian girl of high birth, loves a young revolutionary, *Baranyai*, who is seeking to free Hungary from the oppression of Austria. At a ball which both attend, Count Cetti, the head of the Viennese secret police, enters and arrests the youth for treasonable plans which he has found in some intercepted letters. *Fanni* dies as another faithful suitor, *Kelemen*, is trying to break the news to her of the hero's suicide in the final act. The score is fairly effective in its scenes of sentiment, and there is some use of Hungarian folk-melody in scenes at a carnival. It had a local success.

❖ NEWS FROM CONTINENTAL CENTERS



Belgian Music Is Featured in Rotterdam

Series of Concerts Enlists Leading Composers and Artists of Flemish Extradition—Orchestral and Chamber Music Festival Extends Over Fortnight

ROTTERDAM, April 24.—A Belgian musical festival, including five concerts, from March 30 to April 13, was given here. It enlisted leading artists and organizations. Flemish composers of today and yesterday were represented in programs of orchestral and chamber music, which proved a distinct success. Other future festivals of the same sort are being anticipated. Prince Hendrik and various municipal and diplomatic guests attended the initial concert, given in the Grand Theater.

The object of the festival, arranged by the artistic director, Marix Loevensohn, was to acquaint the Dutch public with the leading tendencies in Belgian music during the last fifty years. Participating were the combined Rotterdam Philharmonic and the Utrecht orchestras. The conductors included Evert Cornelis, Willem Feltzer, Léon Dubois, honorary director of the Royal Conservatory in Brussels; Lodovik Mortelmans, director of the Flemish Conservatory in Antwerp, and Godefroid Devreese. A number of instrumental and vocal artists participated.

Much Harmonic Color

Although the modern generation of Belgian composers did not reveal itself at this festival as one of the most vital originality, there was much mastery of instrumentation and harmonic color to be sensed in the various works. Perhaps the most interesting element in several of the works was a flavor of folk-music—in which field a genuine innovator could doubtless find rich material for his genius. French influence was rather strong in the works played, and the dominant personality of César Franck brooded over much of the music heard.

On the first evening the program began justly with the greatest names in Belgian music—Franck and Lekeu. The first was represented by his Variations, played by Jaap Spaanderman, pianist, and the second by his brilliant "Fantasie on Popular Angevin Themes," played finely by the orchestra of 100 under Cornelis.

The modern generation then came in for a hearing. There was an Overture, "Hermann and Dorothea," after Goethe's poem, by Albert Dupuis—a well-sounding work with some passages especially rich in effect. Mortelmans' "Morgenstemming" is a picture of a morning mood, somewhat indefinite in its nature and musically reminiscent of Richard Strauss. Jongen's "Andante élégiaque et Scherzo" is a lengthy work, but one showing technical mastery; a "Poème héroïque" by Devreese, a talented and serious effort. Probably the best work of the moderns heard at this time was a tone-poem, "L'Eveilleur," by Léon Dubois, which reveals a strong personality and good construction.

Chamber Music Lists

The first chamber music concert brought performances in the Nutzaal of works by Jongen, Devreese and Theo Ysaye. Jongen's Concerto for harp, violin, viola, 'cello and flute, which dates from 1923, is of good structure and rich harmony and contains real beauty. The young composer, Devreese, is also player in the Amsterdam Concertgebouw. His Sonata for violin and piano has pages



Photo by Vaida M. Pál, Budapest

TWO noted artistic collaborators shown in informal pose are Béla Bartók, Hungarian modernist composer (right), and Joseph Szigeti, violinist. They were photographed recently in Budapest just after the conclusion of a rehearsal for a recital of sonatas which they gave in that city in April. Mr. Szigeti is enthusiastic over the works of Bartók, which figure on his programs. The composer is scheduled to make his first tour of the United States next season, and Mr. Szigeti will return to America for a tour also at that time.

of inspiration, but does not make a finely finished impression. Theo Ysaye's Piano Quintet, Op. 5—he is a brother of the violinist and conductor, Eugen Ysaye—is very Franckian in style, with use of easily distinguished leading motives, a work more painstaking than spontaneous. Spaanderman played it well with an ensemble.

A second chamber concert brought to hearing a Trio by Léon Delcroix—which, though played painstakingly, and being formally good, was somewhat lacking in animation and incisiveness. A Sonata for viola and piano by Fernand Quinet had much more of modern spirit and effectiveness. There were also pieces for harp by Jongen and Charles Scharres—a "Valse de Concert" by the first, and an atmospheric number, "Phoebe se mirant dans l'eau," by the latter—which were played by Rosa Spier. Variations for two pianos by Theo Ysaye abounded in contrapuntal complexity and revealed mastery of theme handling, despite reminiscences of César Franck. A Sonata for 'cello and piano by Paul de Maleingreau shows tal-

ent, though it is somewhat excessive in length.

The fourth evening brought an orchestral concert which included two vocal works by the Antwerp conductor, Flor Alpaerts—"Avondstemming," a Nocturne and "Herleving," which the composer led with the huge combined forces. The second work was the more interesting, though a number of years old, as it utilizes folk-themes. A fragment from Benoit's "Joncfrou Kathelijne," a contralto scena, was sung by Mme. Wibauw-Detilleux. This work was rather thankless for the singer, though there are indications of the composer's skill. A Poème for 'cello and orchestra by Jongen gave good opportunities to the soloist, Mr. Loevensohn. A Symphony with violin obbligato was a novel contribution by Victor Vreuls, the solo part played by Zimmermann. A Symphonic poem, "Une Vie," in three sections—"Melancolie," "Premiers Desirs" and "Reverie"—was conducted by François Rasse, the composer, who is very well known in France for his works and also for his activities as head of a leading conservatory. His work was perhaps the most finished and effective heard during the festival. The concluding work was Theo Ysaye's "Fantasie sur un thème populaire Wallon"—a piece of much spirit, piquant in harmony and rhythm, which formed a fitting close under Cornelis' bâton.

Danish Music and Artists Please Paris

A recent event at a Sunday Padeloup Concert in Paris—a special performance—was the hearing of several Danish works and artists. The conductor was Schindler Petersen, who led the Philharmonic in that city as guest a year ago.

A feature of the concert, writes Louis Schneider, was a Symphony in D by the Danish composer, Carl Nielsen. Its title is "Four Temperaments." In each movement it follows the particular tendency of the type of character expressed—"Colerico," impetuous, with violent instrumental color, showing the influence of Richard Strauss; "commodo et flammatico," in a smooth and gentle style, somewhat like Brahms; "melancolico," slower and less effective; "sanguinico," a finale with plenty of rhythm and filled with resonance.

M. Rossing, a tenor from the Copenhagen Opera, expressed the full value of the Grail passage from "Lohengrin." He articulated admirably. He was equally successful in the melodies of Duparc.

Johanna Stockmar played in the Grieg Concerto in A Minor. The technique of this pianist is remarkable, her musical understanding excellent.

Judith Litante sang in a fascinating recital recently at the Salle Comédia. The artist showed herself to be a sensitive interpreter of a varied and most original program. Included, in addition to old-time airs, were numbers by Berners, Goossens, Bliss, Bax, Ravel, Poulenc, Milhaud, Davico, Castelnuovo-Tedesco, Casella, Moussorgsky and others.

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PARIS

Three Chamber Programs Hold Much Attraction for Public of Los Angeles

Concerts Are Given Through Generosity of Mrs. Coolidge, Who Appears as Pianist, and Under Sponsorship of Library's Music Section

LOS ANGELES, May 7.—A series of three chamber music programs, approaching festival proportions, and given through the courtesy of Mrs. Elizabeth Sprague Coolidge, attracted capacity audiences to the lecture room of the Public Library on the afternoon of April 23 and the evenings of April 24 and 25. The programs, sponsored by the music section of the Library, in charge of Gladys Caldwell, were free to the public.

That Mrs. Coolidge seeks a wide and deep understanding of chamber music is evident from the fact that she chose local organizations to give the programs. The first, given by the Philharmonic Chamber Music Society, composed of Alfred Mergerlin, Anthony Briglio, Emile Ferir and Ilya Bronson, had also the assistance of Mrs. Coolidge in an artistic performance of Schumann's Piano Quintet in E Flat. The considerable demands of this music were met in an understanding manner. Mrs. Coolidge quickly revealed that hers is not a superficial appreciation of art, but that she possesses abundant technical resources to mount the most telling climaxes. The same program also brought forward Beethoven's Quartet in F Minor, Op. 95, and Henry Eichheim's Quartet in A.

The Sunday evening program was given by the Los Angeles Trio, founded a dozen years ago by May MacDonald Hope, pianist, who now has for her associates David Crocov, violinist, and Ilya Bronson, 'cellist. This organization included Bloch's Suite for viola and piano,

a work which won the Berkshire Prize in 1919 and is dedicated to Mrs. Coolidge. Emile Ferir assisted Miss Hope, and the two gave the characteristic work a moving interpretation. Beethoven was represented by his Trio in B Flat, written in 1797.

Beethoven's Septet Heard

The Timmer String Quartet was engaged for the last program on Monday evening. In addition to the members of the ensemble, Christian Timmer, Louis Limonick, violinists; Philip Kahgan, viola player, and Anna M. Timmer, 'cellist, five other musicians assisted in a performance of Beethoven's Septet in E Flat, Op. 20. These players were Messrs. Plowe, flutist; de Busscher, oboe player; Perrier, clarinetist; Brain, horn player; Moritz, bassoon, and Huber, double-bass. This composition found a good performance at the hands of these experienced players, and met with favor from the audience.

The novelty on this occasion was Domenico Brescia's "Dithyrambic" Suite, composed by the San Franciscan for Mrs. Coolidge's Pittsfield Festival in 1921. This was its first hearing on the West Coast and offered the composer his first opportunity of listening to it in public. Written with an intimate understanding of his instruments, Brescia has not failed to express his message in a definite and poignant manner. A master of style, he knows the value of contrasts and has made the most of them. The other number was Dvorak's Quartet in F.

The audiences, composed largely of the uninitiated, were extremely enthusiastic, a circumstance which must have been gratifying to Mrs. Coolidge in her efforts to disseminate the beauties of chamber music and create new audiences for such ensembles. The public is also indebted to Miss Caldwell for her interest in obtaining the concerts and for the efficient manner in which they were carried out.

HAL DAVIDSON CRAIN.

New Order Is Conferred on Mengelberg

AMSTERDAM, May 1.—A new official honor has lately been conferred upon Willem Mengelberg. He has been created a commander of the order of Isabella la Catholica. Mengelberg recently took up the conductorship of the Concertgebouw after his recovery from a brief illness. He was the recipient of an ovation following his conducting of several Beethoven symphonies and the "Missa Solemnis," given with the Toonkunst chorus and soloists.

LITTLE SYMPHONY PLAYS

Tandler Ends Los Angeles Series with Artistic Concert

LOS ANGELES, May 2.—Adolf Tandler and his Little Symphony ended their Biltmore morning series with the concert on April 23.

This organization, miniature in size but full-grown artistically, has found its niche in the musical life of the city, judging by the size and enthusiasm of its audiences. That it has served faithfully and well may be gleaned from the fact that at least two of its "first time" presentations this winter have been chosen for hearing with full orchestra at the Bowl this summer.

With his accustomed finish and command of various styles, Mr. Tandler led his players in the Overture to Mozart's "Titus." Mr. Tandler's setting of "So Halloweth and so Gracious," from Shakespeare's "Hamlet," with Corleen Wells as soprano soloist, and numbers by Tchaikovsky and Conus. Mr. Tandler was cordially greeted for his composition, of which a rehearing was demanded.

HAL DAVIDSON CRAIN.

Redlands Hears Club Concert and "Mikado"

REDLANDS, CAL., May 7. — The Women's Glee Club of the University of Redlands recently gave its home concert and the final one of the season. The program was varied and popular in type. R. C. Butterfield, acting head of the piano department during the sabbatical year of Charles Marsh, has directed the club, and the season has been most successful. The spring tour covered 1200 miles and the singers appeared before 7000 persons. Under the direction of Margaret Walsh, head of public school music, the combined glee clubs of the High School presented "The Mikado" in the Wyatt Theater on Saturday, April 29.

L. F. J.

Gives "Turandot" Program in Los Angeles

LOS ANGELES, May 7.—Margaret Goetz introduced Puccini's "Turandot" to Los Angeles opera lovers in two programs given in the Biltmore music room on the morning and afternoon of April 23. The programs, given for the benefit of free operalogues to be given in the Public Library, attracted large audiences. Colored slides, made from productions of the opera in New York, Milan and other centers, were shown. Alice Harrison played excerpts from the piano score.

H. D. C.

MUSIC IN SAN JOSE

Elks' Orchestra Shows Marked Progress — "Humor in Music" Discussed

SAN JOSE, CAL., May 7.—The Elks' Concert Orchestra gave its seventh annual spring concert under the direction of Dr. Charles M. Richards in the Scottish Rite Auditorium before a capacity audience. The program included Haydn's Symphony No. 6, Auber's "Fra Diavolo" Overture, Hosmer's "Ethiopian" Rhapsody, Tchaikovsky's Andante Cantabile for strings, the Intermezzo and "Dance of the Nymphs" from Hadley's "Atonement of Pan," and excerpts from Friml's "Rose-Marie."

Astonishing improvement over past performances was immediately noticed, the orchestra playing with an accuracy and finesse seldom found in a semi-professional group.

Esther Houk Allen, contralto, was the assisting artist. She sang, with great clarity of enunciation and dramatic power, songs by Liszt, and Goodheart, and the Robin Woman's song from "Shanewis." As an encore she gave "Deep River." Warren D. Allen was the excellent accompanist.

"Humor in Music" was the subject for the last April meeting of the San Jose Music Study Club. Mrs. Enos Paul Cook gave an interesting talk on various phases of musical humor, and contributed several illustrative piano numbers. Other illustrations were given by Marjory M. Fisher, violinist, and Lulu E. Pieper, soprano.

San Jose Association Augments Board

SAN JOSE, CAL., May 7.—The San Jose Musical Association's board of directors has been augmented from seven to fifteen. New members include Walter Bently, Mrs. Thomas Blanchard, Emily Cohen, Lieta Hayes, William R. Lawrence, Dr. J. J. Miller, Victor Grecco and Leonard P. Edwards. Officers elected at the reorganization meeting are Dr. Charles M. Richards, president (re-elected); Arthur Curtner and Mrs. W. J. Leet, vice-presidents; Robert R. Syer, secretary-treasurer. Janie F. Johnston will be the executive secretary. A campaign is now under way to secure 100 underwriting patrons and patronesses, with their liabilities limited to \$50 each.

M. M. F.

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In Chicago Studios

Chicago, May 7

CHICAGO MUSICAL COLLEGE

Pearl Walker Yoder, soprano, pupil of Herbert Witherspoon, has been engaged as permanent soloist at the Congregational Church of Winnetka. Adelaide Liefeld appeared in recital at Lawrence Conservatory in Appleton, Wis., recently, playing 'cello solos. Robert Long, pupil of Graham Reed, has been engaged as tenor soloist at St. Paul's Methodist Episcopal Church in Chicago. Quentin Ulrey, pupil of Graham Reed, has contracted to teach at the Wisconsin College of Music in Milwaukee for three years. Frances Stodola, soprano, pupil of Isaac Van Grove, made her concert debut in the Fine Arts Recital Hall in the Young American Artists' Series. Frederick Dvornich, pupil of Max Fischel, gave a group of violin numbers before the Allied Arts Society on April 19. Cecile Jean Barnett's ballet class performed on the Ascher Theater Circuit recently.

Pedro Espino, tenor, sang Spanish songs on Tuesday evening. Virginia Lieblein was solo dancer at the Orpheum Theater in Kenosha, Wis., May 5 and 6. Evelyn and Esther Willis were solo dancers at the annual exposition of the Irving Park Chamber of Commerce. Helen Fletcher, pupil of Maurice Aronson, was solo pianist before the Music Teachers' Association at Livingston, Mont. Dorothy Caski, eleven years of age, and a piano pupil of Bess Resseguie, gave a piano recital in Lyon and Healy Hall last Saturday. Pupils of Herbert Witherspoon appeared in recital in Central Theater on Sunday afternoon.

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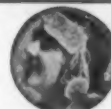
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in Lyon and Healy Concert Hall daily during the week of May 9. Esther Huxhold, pianist, presented her pupils in recital at the Conservatory on Saturday evening. Jacques Gordon, violinist, and Joseph Brinkman, pianist, gave a successful recital in Green Bay, Wis., Thursday evening. Michael Yozavitas, pupil of Allen Spencer, is making a six weeks' concert trip through the Eastern States as solo pianist with Joseph Bobrovitch, Lithuanian tenor. Martha James presented her young violin pupils in a public recital in the Conservatory Recital Hall last Wednesday. Mae Willem, pupil of Charles La Berge and Mae Doelling-Schmidt, made the following appearances recently: April 6, Sholam Temple, Woman's Club; April 9, Bethlehem Evangelical Church; April 13, benefit concert for the blind at Sinai Temple. Edward Eigenschenck and Whitmer Byrne, pupils of Frank Van Duzen, were among the winners in the final organ contest conducted by the Illinois Federation of Women's Clubs in Kimball Hall last Wednesday. Mr. Eigenschenck received the first prize of \$250, and Mr. Byrne received a prize of \$100.

Adalbert Huguelet of the faculty has appeared in recital at the Illinois Athletic Club, in the Pabst Theater in Milwaukee, and in Oak Park. Elaine De Sellem of the faculty was an official delegate to the Biennial Convention of the National Federation of Music Clubs, and was also chairman of the committee in charge of the inter-sorority dinner. Leo Sowerby of the faculty has accepted the post of organist in St. James' Episcopal Church. Dorothy Ginsburg of the piano department, and Alice Burrow, pupil of Charles La Berge, presented an interesting program in the Conservatory Recital Hall on Friday evening, April 22.

BUSH CONSERVATORY

Edith Trewartha Pierson, soprano, pupil of Erma Rounds, was presented in a program of modern songs at the Conservatory on April 22. Helen Curtis, director of the department of class piano instruction, has been invited to demonstrate her work and methods for the Music Supervisors' National Conference (southern section), at Richmond, Va., and for the Music Supervisors' National Conference at Springfield, Ill. The Sigma Alpha Iota violin scholarship of \$250 has been awarded to Eugenie Limberg, pupil of Richard Czerwinsky.

GIRVIN INSTITUTE

The weekly meeting on Friday night illustrated the diversity of interests embraced in the curriculum. Joseph Rosenstein opened the program with Lalo's "Symphonie Espagnole" on the violin, and the balance of the evening was taken up with fencing.

MANN STUDIOS

Geneve Cadle, soprano, was a soloist at the Biennial Convention of the National Federation of Music Clubs in the Hotel Congress. She will sing at Chautauqua, N. Y., this summer. Her teacher, Ellen Kinsman Mann, is going to Grand Rapids, Mich., every other week to teach there.

REUTER STUDIO

Rudolph Reuter, pianist, will conduct a summer class of students in Chicago, beginning June 15 and continuing until July 25. Immediately after that he will go to Los Angeles to begin a six weeks' session of classes and private teaching.

SHERWOOD MUSIC SCHOOL

Many talented pupils participated in a recital by the piano, violin and dramatic departments in Sherwood Recital Hall recently.

Singers Engaged for Chicago Opera

CHICAGO, May 7.—Irene Pavloska, mezzo-soprano, has been re-engaged as a member of the Chicago Civic Opera for next season. It is probable she will appear in an English translation of "The Snow-Maiden," which was given in French several seasons ago. Olga Kargau, soprano, has also been engaged for next season. She is a pupil of Sebastian Burnetti.

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Chicago Events Continue Numerous

Choral Concerts, Chamber Music, Polish Opera and Recitals of Varied Character Demand and Receive Critical Attention

CHICAGO, May 7.—A Polish opera, choral concerts and a free program of chamber music were prominent events of the week.

The opera was Moniuszko's "The Haunted Manor," and the cast included three notable singers: Adamo Didur, bass, from the Metropolitan Opera; F. Bedlewicz, tenor, from the Warsaw Opera, and Valentino Figaniak, baritone. The opera was given on Monday night in Ashland Auditorium, and was conducted by Wladyslaw Grigaitis.

The last of the series of six free chamber music concerts offered by the Field Museum under the auspices of the Library of Congress and the Elizabeth Sprague Coolidge Foundation, was given by the Gordon String Quartet in James Simpson Theater on Sunday afternoon. Three quartets were played: that in E Major, No. 2, by Elliott Schenk; "Stornelli e Ballate," by Malipiero, dedicated to Mrs. Coolidge and played at this concert for the first time in Chicago; and Beethoven's Quartet No. 3 in C Major.

Programs of Many Kinds

Edward Collins gave a very enjoyable piano recital on Sunday afternoon in the Playhouse. He played the Beethoven Sonata, Op. 10, No. 3; two dance numbers written by himself; a Nocturne, Waltz, Etude and Scherzo by Chopin, Liszt's "Tarantella," and Handel's "The Harmonious Blacksmith." His was good piano-playing, an honest, straightforward exposition of the music, distinguished by sound musicianship and no small amount of technical skill. Mr. Collins gave a dreamily poetic performance of Chopin's Nocturne in F Sharp.

Libushka Bartusek and her ballet of 100 gave a pantomime in three acts in the Studebaker Theater on Sunday afternoon, with the aide of the Little Symphony. The ballet-pantomime was devised by Mme. Bartusek to music by Gabriel-Marie Rubinstein, Strauss, Gluck-Mottl. It was a colorful spectacle, well conceived and well danced, and included some very graceful toe-dancing. Especially enjoyable were the children, who ranged from three years of age up. Mme. Bartusek portrayed Cinderella.

The United Male Chorus of Chicago, conducted by Karl Reckzeh, gave a concert, entirely in German, in Medinah Temple on Sunday afternoon. Mr. Reckzeh had good quality to work with, and was able to build up a huge mass of tone for his climaxes, for there were 700 singers on the stage. They sang well, with robust, solid tone and considerable ability. The soloists were Clara Louise Stensaas, soprano; Joseph Keller, baritone; Joseph Moos, organist; Alvena Knoblauch and Kathryn Anderson, pianists.

A joint recital of classic songs and piano compositions was given in Kimball Hall on Tuesday evening by Mae Doelling-Schmidt, pianist, and Elsa Holinger, soprano. Mme. Doelling-Schmidt has unusually fleet, sure fingers. She gave a brilliant performance of Brinkman's arrangement of the Weidig Bourrée, and a broad, sweeping reading of the Pabst paraphrase of Tchaikovsky's "Thornrose." Miss Holinger sang, with genuine poetic feeling and warmth of tone, songs by Brahms and groups by Respighi, Hübner, Cimara and Vidal, in addition to an American group.

Central Chorus Appears

The Illinois Central Music Club gave a thoroughly enjoyable concert in Kimball Hall on Thursday night, under the baton of Carl Craven. This chorus, of about 100, is formed from among the employees of the Illinois Central Railroad. Mr. Craven conducted gracefully, authoritatively. He has trained his singers well, for they sang with more

compact tone and musical feeling than when first introduced to Chicago. The chorus, despite a preponderance of female voices, did excellent work; songs were tastefully shaded. The women's chorus was heard in Rasbach's "Trees" and Cadman's "Is It You?" A male quartet from the chorus sang Huhn's "Invictus."

Esther Bowker, soprano, and Esther Brazelton, pianist, made their debuts on Thursday evening in the Fine Arts Recital Hall on the Young American Artists' series. Miss Bowker has ideas of her own in regard to interpretation, and gave a delightful reading of Schubert's "Haidenroeslein." She was less successful in an exacting aria from Hérold's "Le Prêtre aux Clercs." Miss Brazelton showed rather more maturity of conception than one expects in a debut pianist, and played the Bach-Liszt Fantasia and Fugue in A Minor with clean, facile technic.

Sousa's Band came to the Chicago Theater to play a week's engagement, and was heard by 20,000 persons the first day. Mr. Sousa is a great showman, and can make a march as contagious as any director alive.

FARNSWORTH WRIGHT.

Milan Lusk Receives Decoration

CHICAGO, May 7.—Milan Lusk, violinist, has received the decoration of Chevalier de la Caroana de Rumania by order of King Ferdinand, in recognition of his playing at two command performances before Queen Marie at her summer palace in Sinaia, in 1914 and 1926. The insignia will be sent to the Rumanian Embassy at Washington, where the violinist will be officially decorated. In addition to playing for the queen, Mr. Lusk dedicated his composition, "The Lady Hamilton" Waltz to Queen Marie.

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SPARTANBURG HOLDS ANNUAL MAY EVENTS

Movement to Endow Festival Is Mooted Following Concerts

By D. G. Spencer

SPARTANBURG, S. C., May 7.—Following three days of the Spartanburg Music Festival, with an attendance far from normal, there is talk of a movement to endow the festival, or to bring it under the endowment of Converse College, at which institution it has been held for more than twenty years in the first week in May.

With the Philadelphia Orchestra and visiting soloists, the thirtieth annual festival opened on Wednesday evening with the presentation of J. W. Clokey's cantata, "For He Is Risen," by the Converse Choral Society of 300. An antiphonal chorus of twenty-four soprano voices placed in the gallery produced a remarkable effect in "While the longest night hath ending."

The choral evening program included two other cantatas, "Sleepers, Wake," by Bach, and "I Hear America Singing," by Harvey B. Gaul.

Assisting artists were Elsie Harthan Arendt, soprano; Henri Scott, bass; Henry Clancy, tenor, and Ethel Jones, contralto. N. Irving Hyatt, of Converse College music faculty, played the organ. The festival leader, Frederick W. Wodell, conducted.

Two concerts were given the second day. In the afternoon a program by the Philadelphia Orchestra featured Beethoven's Fifth Symphony. Ruth Breton, violinist, was soloist.

The evening concert, known as "opera night," included excerpts from Verdi and Wagner scores with Arthur Rodzinsky conducting the Philadelphia Orchestra. The soloists were Elda Vettori, soprano; May Barron, contralto; Tudor Davies, tenor, and Mr. Scott, bass. The program contained numbers from "Die Meistersinger," "Tannhäuser," "Lohengrin," and "Aida."

The fourth concert on Friday afternoon was given by a chorus of 400 children from the city schools, trained under the direction of Mrs. B. L. Blackwell. Miss Barron was soloist. The youthful singers were very successful in Negro spirituals.

"Artist night" brought Lucile Chalfant, coloratura soprano, and Mr. Davies. Orchestral numbers were contributed by members of the Philadelphia forces. Mme. Chalfant was accorded an ovation. Two of her numbers, "Weep You No More, Sad Fountain," and "My Love O'er the Water Bends Dreaming," were by her accompanist, Vito Moscato.

MANY STUDENTS APPLY FOR FREE SCHOLARSHIPS

Chicago Musical College to Hold Examinations in June—Contestants Will Remain Unseen by Judges

CHICAGO, May 7.—Applications for free fellowships in the summer master school of the Chicago Musical College are being received from all parts of the United States. Several of the teachers have their time already booked.

Preliminary examinations for the fellowships will be held from June 19 to June 23 inclusive. The final examinations will take place on the following Friday and Saturday. The contestants will be unknown and unseen by the judges, to insure fairness in selection.

Fellowships in the summer master school will be for study with the following teachers: Leopold Auer, Pasquale Amato, Charles M. Courboin, Florence Hinkle, Percy Grainger, Leon Sametini, Moissaye Boguslawski, Charles Demorest, Herbert Witherspoon, Henry Francis Parks, Richard Hageman, and Alexander Raab.

The final examinations for fellowships will be held before, and judged by those who present the fellowships.

The summer master school will open on June 27, and remain in session until Aug. 6.

WINS PEABODY PRIZES

Announcements of Diploma Awards Made by Conservatory in Baltimore

BALTIMORE, May 7.—For only the third time in the fifty-seven years of the Peabody Conservatory's existence the vocal diploma, given by the Conservatory has been awarded to one of its students. Loretta Lee, who came from New Castle, Pa., to study at the Conservatory, is the successful young soprano to receive this honor. Mabel Garrison and Bertram Peacock were the two previous singers awarded this diploma. Miss Lee has received her entire vocal education at the Conservatory under the guidance of Charles H. Bochau, and has studied harmony and composition under Howard R. Thatcher.

The director, Harold Randolph, announces that the other winners of the Peabody diploma this season are Agnest Garrett, in the organ department, and Richard Goodman in the piano department. The artist's diploma is awarded by the faculty on a higher general musicianship than the teacher's certificate, and is open only to those showing real fitness for a virtuoso career. Besides the examinations, the candidate is required to give a finished and satisfactory public recital. Mr. Goodman will be heard in recital in the concert hall of the Peabody on Thursday, May 12. Miss Lee will make a similar appearance on Tuesday, May 17, and Miss Garrett on Thursday, May 19. All these recitals will be open to the public.



YELLY D'ARANYI, a violinist who has won a notable niche in the musical life of Europe, will be heard in America for the first time, next season. Due to arrive in this country on Nov. 19, Miss D'Aranyi will make her formal bow to the New World's concert public in a Town Hall recital on Nov. 26. She is a grandniece of Joseph Joachim, was born in Hungary, and her talent at the age of six caused her to be placed under the tutelage of Hubay. Since she first appeared in public, at thirteen in Vienna, Miss D'Aranyi has toured Austria, Italy, France, Germany and England, in the last of which she resides. Vaughan Williams, Ravel, Bartók and many other composers have written works especially for her. Miss D'Aranyi is under the exclusive management of Annie Friedberg.

SALT LAKE'S PUBLIC WELCOMES VISITORS

Music Week Is Celebrated on General Scale in Utah Center

By Viola Browning Hyde

SALT LAKE CITY, May 9.—All the large bands of this community took part in Music Week celebrations held from May 1 to 7. Special programs were given, pupils' recitals were heard, as well as music in schools and a mammoth international program in the Tabernacle, in which there were from 500 to 1000 participants. All programs were given under the auspices of the Music Week Committee, and were free.

The Salt Lake Orpheum Club, an outstanding organization in this city, presented its thirty-fifth anniversary concert program on April 25.

The New York String Quartet appeared in the Salt Lake Theater April 30, under the auspices of the Musical Arts Society.

Maurice Dumesnil, pianist, appeared recently, greatly pleasing his audience with the Chopin-Debussy program which he played on Chopin's piano and on a modern instrument. This concert was under the auspices of the extension division of the University of Utah.

The University of Utah Glee Club has been singing in the Orpheum Theater in connection with the regular vaudeville and picture program. The Utah singers have recently returned from a tour to the Pacific Coast.

The second annual appearance of the McCune School of Music and Art Concert Band, under the direction of C. J. Hawkins, took place in the Assembly Hall.

School in Salt Lake City Gives Concerts

SALT LAKE CITY, May 7.—The third of a series of four recitals being given by faculty members of the McCune School this season, took place very successfully on the evening of April 20, when Mable Borg Jenkins appeared in a piano program. An unusually large number of recitals have been given during the past few weeks by pupils of the McCune School of Music and Art faculty. V. B. H.

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CLEVELAND PUPILS GIVE RECITAL OF GREAT CHARM

Music of Orlando De Lassus is Feature
of Institute Program—Brahms is
Conspicuous on List

CLEVELAND, May 7.—A program of great beauty marked the thirty-eighth student recital at the Cleveland Institute of Music recently. Not a little of its charm was owing by the Institute choral class, trained under John Peirce, which offered exquisite music in Palestrina Responses. Pupils of Mr. Peirce were heard also in a madrigal for four voices, the "Matona, Lovely Maiden" of Orlando de Lassus.

Following the opening of the program with three of the Responses, Nathan Dasch, violin student of Charlotte Demuth Williams, played Vivaldi's Sonata in D Minor with tonal skill. Among the piano numbers that were especially delightful were a Chopin Nocturne, played by Terry Jefferson, a Novellette in D by Schumann, played by Jane Goetz, both pupils of Beryl Rubinstein, and Debussy's "Dance," by Loren Matticks, pupil of Ruth Edwards.

Brahms in a variety of forms was prominent on the program. Two duets, "Kloster Fraulein" and "Die Schwestern" were sung by Catherine Field and Ruth Knippenberg; and Mrs. Morris Douglas and Olga Anderson. Then Brahms, again, in a sonata played by Irma Hallgren, violin pupil of André de Ribaupierre and Morris Morovitsky, student of Mr. Rubinstein, delighted the audience. Another number for both violin and piano by two young students of the same teacher was the Franck Sonata, presented with musicianship by Philip Weis and Mary Williams.

Ohio Musicians Give Concerts

LIMA, OHIO, May 7.—Under the bâton of Charles Curtiss, a fine concert was given by the Lima Symphony on Sunday afternoon, April 24. Outstanding on the program were the "Unfinished" Symphony of Schubert and an excerpt from "Lohengrin." A pleasing impression was made by the soloist, Caroline Protzman, of Kenton, who sang songs by Godard and La Forge. The chorus of Grace Methodist Episcopal Church gave a concert at Columbus Grove on April 27, in the interests of the church building fund. Heidelberg University Glee Club gave a concert in the First Reformed Church here recently, under the direction of Phoebe Settlege, who was also the soprano soloist. H. E. H.

Waterloo Women Elect Officers

WATERLOO, IOWA, May 7.—The junior auxiliary of the fine arts department of the Waterloo Woman's Club has elected the following officers for the ensuing year: President, Carol Burr; vice-president, Marion Hollis; secretary, Erma Cole; treasurer, Jean Cobb. B. C.

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Lotte Leonard, German Prima Donna, Comes to Conquer New Concert Fields

COMING to the United States for the first time and making her debut at the Cincinnati Festival is Lotte Leonard, who for the past decade has been one of the best-known oratorio and lieder singers in Germany. In spite of the newness of all that New York has to offer to a visitor, Miss Leonard is making, this time, only a flying visit to the metropolis, as she has many important engagements pending in Europe, not the least of which is singing the soprano part in Beethoven's "Missa Solemnis" at La Scala in Milan on the twenty-fifth of this month.

"The Beethoven Mass," said Miss Leonard, "which I sang in Cincinnati, is, to my mind, with Bach's 'St. Matthew Passion' the greatest choral work in existence. I sang it twenty times during the months of February and March of this year, in Beethoven memorial concerts in various parts of Europe, and for the anniversary of the composer's death, March 26, I had offers of engagements to sing it from twelve different European cities. I chose Amsterdam, where the performance was under the bâton of Willem Mengelberg, whom you know so well here. Will you think me conceited if I tell you that I sing the Mass and also the Bach 'Passion' without notes? Still, having done it so many times, that is perhaps not really extraordinary.

Specializes in Classics

"I have sung a great deal of the classical music, and Handel is one of my specialties. I must confess that I do not care so much for the ultra-modern music, though I do sing it. It is the sort of thing, in my opinion, that one can admire without loving. The music interests me because of its difficulties both as regards intervals and general contour. Anything that is difficult to do is interesting for me. I do not find that it is trying on the voice, as some singers have claimed, because I believe if you have your voice under complete control and can sing Handel and Mozart and Bach well, modern music, no matter what it is, can have no terrors for you. Didn't Lilli Lehmann say that if one could sing Mozart well 'Götterdämmerung' should not be difficult? She probably meant that if one had the caliber of voice to sing 'Götterdämmerung' at all, because, of course, not every voice that is suited to *Pamina* is equally suited to *Brünnhilde*.

"The new music seems to me to be afraid of being romantic and from this fear it has gone to the opposite extreme. Whether the introduction into music of street noises and racket of various kinds really constitutes what can be called art, is a point that admits of discussion. It may be art but it is certainly not the same art.

Never Sung Opera

"I have never sung in opera and I don't know that I ever shall. In the beginning I was not interested in it, and having started on a career as a lieder

and oratorio singer, I have had so much to do in those fields that I have never had time to think of opera at all. The two types of singing are so essentially different, and although there are artists who are fine in both kinds of music, I really do not care to hear lieder singers in opera or opera singers in concert programs for that very reason.



Lotte Leonard

"It has been said so many times that it is hardly worth while to say it over again, but it really requires more musicianship to succeed in programs of lieder than in an opera where there is so much to help you along that is extraneous from the actual singing. Again, in this respect, I am going to risk being considered conceited and tell you two compliments I had from prominent

First "Wireless Opera" to Make London Début

LONDON, April 28.—"English Rose" is the title of the first opera to be written specially for broadcasting. It is to be produced by the British Broadcasting Corporation on or about May 18. The book was written by Harold Dawson, and the score composed by David W. Norton.

European conductors. One said: 'Miss Leonard, you do not sing like a singer; you sing like a musician!' That was pretty nice, don't you think? The other said I sang 'like a conductor,' which was an even greater compliment. I asked him what he meant and he said: 'Well, a conductor has to know all that goes on inside the music. It isn't just a matter of the tune!'

"They tell me that a foreign artist who comes to America without an operatic background has a more difficult time than one who is well known as a portrayer of the great stage rôles. It may be true. I have not sung very much in your country yet, so I don't know. However, I shall try to do my best and see if I cannot win success although I have never been a *Marguerite* or a *Brünnhilde*!

Conquers South America

"My career? Well, I was born in Hamburg, but I lived most of my childhood in Berlin. I studied at the Conservatory there and also in Munich, and later with Professor Daniel in Berlin. I made my debut in Hamburg in 1914 and have sung since then pretty much all over Europe. Last Autumn I went to South America, singing in Buenos Aires, Montevideo, and Rosario in the Argentine. I gave six programs comprising the entire history of song from the earliest down to the most ultra-modern, and was much gratified by the success with which they were received.

"Naturally, I am impressed with New York, with its magnificence and with your immense buildings. My brother-in-law is an architect here and he has taken me about and shown me all the finest ones. They represent a distinctly individual art. It is new and it is different, but there is no doubt in the world of its being art, all the same.

"Next year I hope to come back for a longer stay, although I am already booked for a number of concerts in Europe. Still, I shall hope it can be arranged, as there is nothing more interesting for a singer than singing before a new public."

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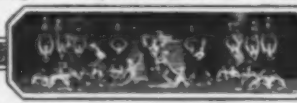
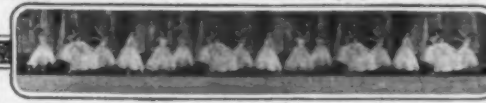
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SUCCESS RECORDED BY TOLEDO'S CHOIR

Three Societies Appear in Programs Which Are Artistic

By Helen Masters Morris

TOLEDO, OHIO, May 7.—The Mozart Choir, under the direction of J. Charles Kunz, did some very fine work at the annual concert given in the Coliseum last week.

Beethoven's Mass in C was sung in honor of his centenary, and the last part of the program was devoted to Rossini's "Stabat Mater." Under the baton of Mr. Kunz, the disciplined singers were almost faultless in both these impressive works. Perfect diction was an outstanding feature. The sopranos achieved some very beautiful effects, and the bass quality of the chorus was also particularly fine.

The assisting quartet was composed of local artists, all singing with good tone and sure technic. Mrs. Alexander Houston was the soprano; Norma Schelling Emmert, the contralto; Clarence Ball, the tenor, and Lawrence Neuhausel, the bass.

The program presented by the Eurydice Club in the Coliseum was a very satisfying one. There was some very splendid choral work by the club, and the guest artist, Harry Farber, violinist, was enthusiastically received. The Eurydice Club, under the inspiring leadership of Zella Sand, sang operatic and other music. The first number, an arrangement of "The Entrance of the Gods into Walhalla," was read with majesty. The second group contained old English songs, invested with special charm. The accompaniments of J. Harold Harder added much to the club's success.

Mr. Farber played Mendelssohn's E Minor Concerto with sustained beauty of tone and in faultless style.

The Educational Club Chorus gave the

operetta "Pharaoh's Daughter" in the Woman's Building last week. Musically, the improvement of the chorus under the direction of Herbert Boynton was everywhere apparent. Greater solidity and clarity of tone made this production distinguished. Mrs. Robert Witchener, president of the chorus, displayed a marked talent, both for acting and singing, in her rôle as *Pharaoh's Daughter*. Other members of the cast were Mrs. Frank Newton, Mrs. Lynette Storm, Mrs. Floyd Dewey and Grace Rae McGee. A number of beautiful incidental dances were a feature of the performance.

GALLOWAY CLUBS HEARD

Choral Society and Glee Singers of College Give Annual Events

SEARCY, ARK., May 7.—The Galloway Choral Society of Galloway College gave its annual concert with satisfying results on April 18. The main numbers were "Gallia" of Gounod-Spicer and excerpts from the "Midsummer Night's Dream" music. These performances were given with artistic effect. The piano department presented one of its graduates on the same program.

Galloway Glee Club gave its annual concert for a capacity audience in the Searcy Theater on April 28. The program was one of the best ever given and credit is due the director for his discriminating training. Particular mention should be made of the assistance proffered by Katherine Gaw, the accompanist.

The voice and piano departments presented two other graduates who reflected honor on their teachers and themselves on April 30. Piano graduates have all been instructed by Adrienne Sullivan. The voice department will present one more graduate, the winner of the National Federation of Music Clubs contest in Little Rock. Julia McGowan-Brackett is voice director.

Drumheads Pop at Iowa Band Competition

WATERLOO, IOWA, May 7.—A mysterious popping of drumheads was heard just before the opening of the band competition held here in connection with the Northeastern Iowa Music Contest, which occupied two days. The competition was attended by 1200 high school musicians from this section of Iowa. Bands from Oelwein, Hazleton and West Waterloo won the three American Legion cup trophies in their respective classes. There was keen interest, due partly to the fact that the band from Osage came at the eleventh hour, after a school board controversy. A ban on the band entering the contest was reversed by a vote of three to two, and the opposing members tendered their resignations. BELLE CALDWELL.

Springfield Orchestra is Heard

SPRINGFIELD, OHIO, May 7.—The second and last concert of the season of the Springfield Civic Orchestra was given on Monday, April 25, in Memorial Hall. Charles L. Bauer was the conductor. The orchestra has made great progress since its establishment seven years ago. The players on this occasion were assisted by the newly formed Masonic Choir, composed entirely of male voices, with Mark Synder as leader.

Springfield Club Holds Meeting

SPRINGFIELD, OHIO.—May 7.—Regular activities of the season of the Fortnightly Musical Club came to a close on Tuesday afternoon, when the president, Mrs. C. E. M. Finney, and Norma Bauer, a member of the board, who were delegates to the Biennial of the National Federation of Music Clubs at Chicago, gave interesting reports. Three directors were elected: Mrs. Paul Messer, Marley Johnson and Helen Lutz. A. M. T.

WATERLOO FESTIVAL REACHES HIGH LEVEL

"Elijah" Very Well Sung and Two-Piano List Is Feature

By Belle Caldwell

WATERLOO, IOWA, May 9.—The third annual two-day community spring music festival, sponsored by the Waterloo Civic Festival Association, an incorporated organization of men and women, opened last Thursday with a duo-piano recital given by Georgia Kober and Theodora Sturkow-Ryder. Their program included Arensky's "Romanza" and a movement from Liszt's Concerto in D Minor. The audience showed special appreciation of Albeniz' "Spanish" Rhapsody and the Chopin Waltz in D Flat. Both the numbers were repeated after enthusiastic encores. Mme. Sturkow-Ryder's "Scherzetto," dedicated to Miss Kober, was also warmly received.

The concert on Friday evening, brought "Elijah," sung by a chorus of 150, recruited from choirs of the city. The soloists were chiefly out-of-town artists, Alma Peterson and Elizabeth G. McCartney, sopranos; Frederica Gerhart Downing, contralto; Watt Webber, tenor; Rollin Pease, baritone. C. Albert Scholin conducted. The accompanists were Allen Bogan and Jeanne Krause.

Mr. Scholin is the founder of Waterloo's annual festival. There has been a steady increase in interest since its organization and Mr. Scholin plans to present one of the country's leading orchestras as a feature of the 1928 programs. The Waterloo Civic Festival Association is organized to promote the ethical and musical welfare of the city, and not for profit. Concerts for both evenings were moderately priced.

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SPRING FESTIVAL IS HELD IN FITCHBURG

Success Crowns Twentieth Annual Event Under New Leader

By Henry Levine

FITCHBURG, MASS., May 7.—The twentieth annual spring festival by the Fitchburg Choral Society was held in the City Hall Auditorium from Monday evening, April 25 to Wednesday evening, April 27. Four concerts were given.

Monday evening was devoted to vocal and instrumental music by the high school chorus and orchestra, with Rose Zulalian, contralto, as assisting artist. "La Gioconda" in concert form was presented on Tuesday evening. The Wednesday matinee was given over to an orchestral program, with Claire Maentz, soprano, assisting. A miscellaneous program made up the final Wednesday evening concert. George Sawyer Dunham, the new conductor of the Fitchburg Choral Society, conducted the performance in highly successful manner. The festival management was in the hands of Herbert C. Peabody.

The orchestral and choral concert of high school students was directed by J. Edward Bouvier, with Alice R. Pepin as accompanist. The Herbert I. Wallace awards for essays on music appreciation were announced as follows: Elizabeth Cross, first prize, \$75; Mary F. Cross, second prize, \$50; Lucy K. Dunn, third prize, \$25; Paul Driscoll, honorable mention. Miss Zulalian sang the aria, "My heart at thy dear voice," from "Samson and Delilah" and other numbers.

In "La Gioconda," Miss Maentz sang the title rôle brilliantly and with dramatic force. Dorothy George, soprano, as Laura, disclosed a lovely voice and charming feeling for the rôle. Miss Zulalian made the most of her moments in the part of La Cieca. John Parrish, an able tenor, sang Enzo with fervor. A. Ralph Tailby, as Barnaba, revealed an excellent baritone voice which he used with characterizing skill. Henry Jackson Warren brought vocal distinction to the part of Alvisio. Isepo was sung by Harold A. White, and Zuane by Thomas A. L'Esperance. The singing of the well-trained chorus was notable for tonal beauty and variety and for precision in following Mr. Dunham's musicianly conducting. The orchestral score was skillfully played by Joseph Boetje's excellent Boston Orchestral Players, with Walter Loud as concert master. Mabel E. Sheddon was the accompanist.

For the Wednesday matinee, given by the Boston Orchestral Players, Mr. Dunham arranged a program which included works by Schubert, Beethoven, Wolf-Ferrari, Eric Coates, Ravel, Rimsky-

Korsakoff, and Bizet. Mr. Dunham showed expert command in his brilliant and sensitive conducting. Miss Maentz scored success with her skillful singing in "Ritorna Vincitor" from "Aida" and in a group of songs, accompanied by Mabel E. Sheddon.

The final concert was a notable one. It was shared by the Fitchburg Choral Society and Chorus, the Boston Orchestral Players under Mr. Dunham, Louise Loring, soprano, of the Chicago Civic Opera Company, and Heinrich Gebhard, pianist. The chorus acquitted itself with distinction in its fine singing of works by Wagner, Gericke, and Moussorgsky. Especially noteworthy for precision and dramatic force was the brilliant singing of the Coronation Scene from Moussorgsky's "Boris." The male chorus revealed excellent qualities in songs by Bach and Henschel, and the women's chorus showed similar abilities in Elgar's "The Snow." Miss Loring sang "O Patria Mia" from "Aida" and a group of songs, in which her finely cultivated voice of beautiful quality and her sense of style won much appreciation. Weber's "Freischütz" Overture was effectively performed. Mr. Gebhard scored a brilliant success with his spirited performance in Liszt's "Hungarian" Fantasie for piano and orchestra. After many recalls, he gave an encore. In a group of solos, Mr. Gebhard disclosed his command over beautiful tonal color, his technical finesse, and his genuine musicianship.

COMIC OPERA IN MAINE

"Madame Angot" Presented in Lewiston—Other Events Are Pleasing

LEWISTON, ME., May 7.—In place of the annual amateur grand opera which has been winning attention for Lewiston French-speaking musicians, the Central Maine audience listened, this spring, to a comic opera, in the Empire Theater on two nights. The work was "La Fille de Madame Angot." Emil Roy, Lewiston organist, was at the piano; and J. B. Couture, editor of *Le Messenger*, conducted. The leading parts were taken by Miss Belanger, Anna Deshaies, Lionel Bolduc, Emilio Ouellette and Elmo Tremblay.

Bates College Orphic Society, composed of orchestral students led by Seldon T. Crafts, gave its second "pop" concert in Chase Hall under the patronage of faculty members and their wives. The program included a violin solo by Ruth Flanders; a vocal solo by Isabelle Jones, and numbers by the Garnet Quartet.

While one of the artists of the Dinevor Welsh Quartet did not appear at the concert in Calvary Methodist Church, the other three gave an admirable program. The Welsh artists included Arthur Williams, organist; David Owen Jones, tenor, and E. Gladffrwd Thomas, baritone.

ALICE FROST LORD.

Guest Singers Heard in Syracuse

SYRACUSE, N. Y., May 7.—The Morning Musicals, Inc., closed its season with a recital in which resident musicians appeared. Carl Bye, baritone, participated in this program. The president of the Musicals is Mrs. Charles W. A. Ball. The last guest concert of this organization was given by Lawrence Tibbett, whose baritone singing was greatly enjoyed. The Recital Commission ended its season with the appearance of Richard Bonnelly, baritone of the Chicago Civic Opera Company, and a native of Syracuse. He made a fine impression. K. D. V. P.

Hartford Church Engages Choir

HARTFORD, CONN., May 7.—The Asylum Avenue Baptist Church has engaged a choir with the following personnel: Organist and director, Albert Stanley Usher; soloists, tenor, Erich Tesche; soprano, Geraldine I. Havens; contralto, Antoinette M. Seidler; baritone, Robert A. Mercer. W. E. C.

Experience With Sight Singing Classes Finds Outlet in Method Book



Anne McDonough

After many years' experience as director of the Philadelphia Public Sight Singing Classes, Anne McDonough has incorporated the fruits of her learning into a sight singing method planned especially for adults.

This work, called the "McDonough-Chévé Method of Sight Singing" is to be released shortly. It is a graded book of instruction designed for music lovers who have no knowledge of fundamentals, with their initiation into reading and singing in parts as its objective. The volume is also meant to be an aid for directors and organists who have charge of amateur choirs. Study classes, glee clubs, women's clubs and various organizations whose field of activity includes choral work, are to use it. Miss McDonough is publishing the "Method" to supply the need which she believes is felt by these organizations.

As nearly as possible, the preface to

Former East Side Pugilist Sings in Rome Concert

ROME, April 28. — Michel E. Ruggini, tenor, who was born of Italian parents in New York and was a pugilist some ten years ago, recently made his début with success in a performance of Beethoven's oratorio, "Christ on the Mount of Olives," given at the Augusteum here under Molinari's direction. Mr. Ruggini came to Italy in 1923, aided by people of his neighborhood in New York, who believed in his future. For a time he was enabled to earn his way in Italy by training boxers. He studied first at Milan and later with Alfredo Martino in Rome. He learned some twenty operatic rôles, it is said, and was chosen from a large number of young tenors to make his début in the Beethoven centenary performance. He plans to make his operatic début here soon.

the "Method" states, the lessons are presented as they have been given at the classes, including many suggestions to help the quick mastery of fundamentals that have not formed a part of other discussions on the subject. At the end of each lesson a four-part singing example enables the student to apply immediately what he has learned. Directions for instructing groups point the way in each chapter for directors to present the subject in a manner which has been tried out and followed to a logical conclusion.

A feature of the work is its grading system, arranged "so that the student proceeds by easy steps from lesson to lesson, without finding any one progression so difficult that recourse must be made to prompting by the teacher or instrument. Because of this easy gradation, the student is encouraged by his steady progress and his interest is thereby maintained."

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Boston Activities

May 7.

"An Evening with the Hamadryads" was the title of a program given on Wednesday, April 27, at "The Barn," this city, by members of the Allied Arts Center. The notable list of patrons was headed by Mrs. Edward Holton James, with Mrs. Algernon Coolidge, Mrs. John F. Moors, Mrs. Walter C. Baylies, Mrs. James W. Boleman, Mrs. Samuel McCall, Louise W. Brooks, Miss Coolidge, Lucy Davis, Mrs. Samuel Allen, John Orth, Joseph Lee, Joseph Prince Loud.

Part I was devoted to a Greek idyll by Theocritus, preceded by traditional Greek chants, and Oriental music. A Prologue by Ferdinand Roussé as *Tree Prophet* properly introduced Part 2, which began with an interpretative dance "Pan," by the talented young dancer, Mildred Davenport. She also interpreted the spirit of *Orisha*, the African god who inhabited trees. The trees were represented by dancers as tree-folk of Lebanon, Africa, Japan, the West Indies, Cuba, Louisiana and America. The music consisted for the most part of melodies collected in the West Indies by Maud Cuney-Hare, who arranged the program.

The dancers were Mildred Davenport, Agatha Briggs, Ruth Wooten, Ethel and Vera Ramos, Reba Ferguson, Rubie Keeble and La Verne Boyer. Speaking parts fell to Alvira Hazzard, Thelma Thornton and Thelma Brock. The young musicians were Aubrey Pankey, Irma Rapier, Abram McClenny, Andrew Newton, Alvin Fortune and Beatrice Brock. William H. Richardson, baritone, who is of the faculty of the Arts Center, ably assisted with solo numbers behind the curtain. The dramatic coach was Alvira Hazzard, with Thelma Thornton. Eurhythmics were arranged by Jacqueline Mellor; designs and costumes by Francis Syphax. The general direction was in the hands of Mrs. Cuney-Hare.

Claudine Levee, soprano, lately returned from a Southern tour. Prior to her departure for the South, Mme. Levee appeared as soloist before the Eureka Club, Lawrence, Mass., the Taunton Teachers' Club, Taunton, Mass., and on ladies' night at the Belmont Unitarian Men's Club. On May 5, Mme. Levee sang at a musicale held for the benefit of the Brookline Music School. Arthur Fiedler was her accompanist; but in two songs, Weckerlin's "Parisian Street Song," and "Little Chick," by Mana Zucca, Millicent Levee, the artist's eight-year-old daughter, accompanied admirably.

Clara Shear, soprano of the Chicago Civic Opera Company, was featured at the spring concert given by the Malden Madrigal Society, Malden, Mass., her home city, on Monday evening, May 2. Henry Gideon conducted. Miss Shear sang three groups of songs with her wonted artistry. W. J. PARKER.

Mary Lewis to Return for Chicago Dates on Aug. 1, She States in Berlin Interview

Mary Lewis, Metropolitan soprano, who recently was married to Michael Bohnen, bass of the same opera company, arrived in Berlin on April 31 with her husband, having motored from Hamburg. She stated in a copyrighted interview with the representative of the New York Times that she would not give up her singing career and that she intends to return to America for her Chicago engagement on Aug. 1. Mr. Bohnen, the interview states, was to sing in opera in Berlin soon after his arrival, and Miss Lewis was to attend the performance with the American Ambassador and Mrs. Schurman. Mr. Bohnen was also reported to be going to drive a motor car in the races at Wiesbaden in June, and the couple were to make a motor trip through Germany.

COLLINSVILLE, CONN.—The Girls' Glee Club presented an operetta "The Wild Rose" in the Town Hall on April 30. W. E. C.

Bank Erected on Spot Where "Marseillaise" Was Born

STRASBOURG, May 1.—The spot where the "Marseillaise" was first sung in this city has lately been used for the erection of a new building for the Bank of France. The new building, recently opened, will bear a plaque with this inscription: "Here stood the house where for the first time the 'Marseillaise' was sung by Rouget de l'Isle in the presence of Mayor Dietrich, April 26, 1792."

BOSTONIANS' COMPOSITIONS LISTED FOR FREE CONCERT

Living Musicians' Works to Be Given in Program by MacDowell Club Artists

BOSTON, May 7.—The MacDowell Club will give a free civic concert of works of contemporary Boston composers in Jordan Hall, Monday evening, May 16, with the assistance of the Brown Music Library of the Boston Public Library. The following program will be given:

"The Smoke Rose Slowly" (from "The Peace Pipe"), F. S. Converse. Two Sonnets (dedicated to Wm. Ellis Weston, and the MacDowell Chorus) "Autumn Leaves," (clarinet, Bernadette Giguere); "To the Moon," cello, J. Langendoen, Joseph Wagner. "Convent Bells," (solo, Elsie Winsor Bird—composer at the organ), Benjamin Whelpley. The MacDowell Club Chorus, William Ellis Weston, conductor; Ethel Harding Durant, accompanist.

Baritone songs: "Ah, Love, But a Day," Mrs. H. H. A. Beach; "An Irish Love Song," Margaret Ruthven Lang; "The Swallows," Arthur Foote; "Fifteen Men on a Dead Man's Chest," Henry Gilbert. Rodolphe Janson-La Palme, accompanist.

Sonata for piano and bass clarinet, Edward Burlingame Hill, Mrs. Langdon Frothingham, Paul Mimart.

"Songs of Elfland," Op. 28, Mabel W. Daniels; "The Fairy Road," (solo, Bernice Fisher Butler); "The Fairy Ring," (harp, Katharyn Perkins Beale); (flute, Alice McLaughlin); the composer assisting. The MacDowell Chorus.

Piano solo and trio, Edith Noyes Greene. "Berceuse," ("The Bells at Eve"); "Legend of Love," (violin, Olive Chapman); (cello, Edward Turner); the composer at the piano. Mrs. Greene was the first president of the MacDowell Club.

Soprano songs: "Memory Land," Everett Titcomb; "Night at the Mission," Edward Balantyne; "At Nightfall," John Adams Loud. Elsie Winsor Bird, accompanist.

Suite for Orchestra, Prelude, Air, Orientale, Margaret Catherine Mason. The MacDowell Club Orchestra, Clement Lenon, conductor.

"Silently Swaying on the Water's Quiet Breast," George W. Chadwick, (double quartet off stage). "Goin' Home," (organ, Richard Appel; piano, William Arms Fisher). Dvorak-Fisher. "A Birthday," (dedicated to the MacDowell Chorus), Charles Fonteyn Manney, (the composer at the piano); the MacDowell Chorus. W. J. PARKER.

Hawaii Conservatory to Establish Little Theater

HONOLULU, May 1.—The Hawaii Conservatory announces the establishment of a little theater on its grounds, where three entertainments of music and drama will be presented in April, May and June for the endowment fund of the Conservatory, of which Roxana Weihe is director. C. F. G.

Conservatory Student Wins Award in Contest Conducted in Hub City



Luise Bube, Who Carried Off Honors in a Competition Held by the New England Conservatory

BOSTON, May 7.—Luise Bube of Brockton, Mass., pupil of Alfred De Voto of the New England Conservatory, won the prize of a grand piano at the eighteenth annual competition held for students of the Conservatory in Jordan Hall on April 27. Honorable mention was awarded Leon Vartanian, pupil of Stuart Mason. Each competitor was required to play the following compositions: Bach's "Chromatic" Fantasia and Fugue; the Scherzo from Chopin's Sonata in B Flat Minor, and a work of the player's choice requiring not more than six minutes in performance. The judges were: Serge Koussevitzky, Alfredo Casella, and Benno Moiseiwitsch. Other contestants in the competition were: Isabelle B. Gadbois of Manchester, N. H.; Marion Messinger, Kingston, N. Y.; P. Homer Barnes of Lawrenceville, Ill. The piano was given by the Mason & Hamlin company. Previous winners of this prize have been: 1910, Julius Chaloff; 1911, Grace Nicholson; 1912, Charles L. Shepherd; 1913, Sara Helen Littlejohn; 1914, Herbert Ringwall; 1915, Howard Goding; 1916, Frances Levis; 1917, Martha Baird; 1918, Sue Kyle Southwick; 1919, Naomi Bevard; 1920, Jesus M. Sanroma; 1921, Walter L. Hansen; 1922, Alice M. Rathbun;

Sterndale Bennett's Birthday Marked by Concerts

LONDON, May 1.—In honor of the birth date of the late Sir William Sterndale Bennett, concerts of his works were given on April 13. His cantata, "The Woman of Samaria," was performed at Manchester, and at Sheffield, his native town, the cantata, "The May Queen" was sung. Bennett was conductor of the Philharmonic Society, professor of music at Cambridge University, and principal of the Royal Academy of Music. He did much to make English musicians acquainted with Bach's music, and brought about the first English performance of the "St. Matthew Passion" in 1854.

1923, Florence M. Levy; 1924, George A. Gibson; 1925, Elizabeth Travis; 1926, Ruth Culbertson.

This year's prize winner is the daughter of Mr. and Mrs. Henry A. Bube of 12 Appleton Street, Brockton. Her parents were born in Germany.

W. J. P.

Boston Students Heard in Three Operas

BOSTON, May 7.—Mme. Vinello Johnson presented her operatic pupils in "Carmen" on April 27 and in "Pagliacci" and "Cavalleria Rusticana" on April 28 in the Fine Arts Theater. The performances were well prepared and ably conducted by Carlo Peroni, conductor of the San Carlo forces. The participants acquitted themselves with success. The cast for "Carmen" consisted of Laura Tuckerman as *Carmen*; Lucretia Goddard, who had been heard with the San Carlo forces, as *Micaela*; Anthony Guarino, *José*; Martin Albrecht, *Morales*; Malcolm MacCormack, *Zuniga*; Oscar Granger, *Escamillo*; Lewis Pick, *Dancairo*; William Hughes, *Remendado*; Donald Ross, *Lillas Pastia*; Marion Regnier, *Frasquita*; Lillian Smith, *Mercedes*. The cast for "Pagliacci" included Lucretia Goddard as *Nedda*; Frank Profita, *Canio*; Mardis Brown, *Tonio*; Anthony Guarino, *Peppe*; and Martin Albrecht, *Silvio*. The following took part in "Cavalleria Rusticana"—Bertha Landau as *Santuzza*; Lillian Smith, *Lola*; Florilla Shaw, *Lucia*; William Hughes, *Turridu*; Oscar Granger, *Alfio*. Benjamin Altieri was stage manager. H. L.

WILLIMANTIC, CONN.—Helen B. Cummings gave a musicale in her home on Saturday evening when Youry Bilstin played the 'cello, accompanied by Yvonne Rousseau. W. E. C.

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Philadelphia Musicians Appear to Advantage

Symphony Club, Brahms Chorus and Choral Society Are Important Organizations Giving Notable Concerts—Curtis Students and Soprano Score Successes

PHILADELPHIA, May 7.—The Symphony Club was heard in its nineteenth annual concert in the Academy of Music on Sunday evening, May 1. This admirable instrumental organization was organized by Edwin A. Fleisher and has since been public-spiritedly maintained by him. The two component divisions of the association—the Junior String Orchestra and the Senior String Orchestra—and of course the full symphonic troupe, all participated in the program. A feature of the concert was the noteworthy performance of Ralph Schaeffer, a nine-year old violinist, pupil of Sascha Jacobinoff. He played the D Minor Concerto of Vieuxtemps in creditable style, and was also heard in the "Hejre-Kati of Hubay.

The Junior Orchestra, under Herman Weinberg, offered Hoth's "Suite in Olden Style." The Senior organization, led by William F. Happich, was heard in Hamilton Harty's arrangement of the "Londonderry Air," a Nocturne by Balser and the "Sirene" of Signorini. Among the conspicuously good players were James Bloom, concertmaster, and Agnes Tolle, harpist. Mr. Happich also led the full orchestra in excellent performances of Dvorak's "In der Natur," Fritz Busch's prologue to "The Passing of Arthur" and Guirard's Symphonic Poem "Chasse Fantastique."

"Elijah," a work rather infrequently heard in this concert area, was sonorously presented by the Philadelphia Choral Society on Monday evening, May 2, in the Academy of Music. Henry

Gordon Thunder, long in artistic charge of this organization, conducted. The special soloists were Emily Stokes Hagar, soprano; Ann J. Simon, alto; Vaughn Comfort, Jr., tenor; and George C. A. Detweiler, bass. The last named gave a convincing presentation of the title rôle. The ensemble soloists, selected from members of the Society, included E. Marie Townsend, soprano; Estella Curtis, alto; William J. Ingram, tenor; and Frederick Hueur, bass. Lyden Pilling, boy soprano from St. Mark's Choir, appeared as the Youth.

The tone of the chorus bespoke good training and musicianship, and attacks were responsive and effective. A piano accompaniment was used instead of an orchestra, not however to the advantage of the general musical effect.

Novelties Are Sung

The Brahms Chorus, under the direction of N. Lindsay Norden, gave its second concert of the season on Tuesday night, May 3 in the Academy of Music. The program included several novelties. In the first group were Brockway's "Matin Song," Byrd's "The Sweet and Merry Month of May," Brahms' "Vineta," and Camille Zeckwer's "I Met With Death." A first hearing was accorded to Frances Mc. Collin's meritorious and musically setting of "The Resurrection." Among the other numbers were Mr. Norden's "The Lord is My Shepherd," an excellent eight part composition; Bantock's "On Himalay" and Fatyeff's setting of the Nicene Creed. In the second group came Henry Hadley's "The Sleep Song," H. Alexander Matthews' admirable work, "The Tryst"; and the chorale from the last act of "Die Meistersinger."

The organization revealed qualities that are notable assets of one of the foremost choral societies in this vicinity. Numbers were also presented by the Russian String Quartet, Joel Belov and Yaska Simkin, violins; Sam Rosen, viola; and Benjamin Gusikoff, cello. Two movements from Debussy's Quartet in G Minor were played; also the Largo from Dvorak's "American" Quartet, a Schumann Scherzo, an old French Minuet and Grainger's "Molly on the Shore."

The Students' Choir of the Curtis Institute submitted an interesting program under the direction of Richard Hagemann in the theater of the Plays and Players Club on May 4. Especially attractive was the work of the double quartet, consisting of Euphemia Gianninni Gregory, Helen Jepson, sopranos; Josephine Jirak, Jane Pickens, contraltos; David Solovieff, Louis Yeackel, tenors; and Wilbur Evans, Clarence Reinert, basses. This resourceful and capably trained choir gave numbers by Rubetz-Schindler and Palestrina, a "Noel" arranged by F. A. Gevaert, and the Jacobite song, "Charlie is My Darling." Elsa Meiskey sang the soprano part in the Schubert-Spicker "The Omnipotence." William Harms presided at the piano. The opening number was a group of eight Gypsy Songs, by Brahms, sung by the double quartet. Brahms' "Songs of Love" were also well given, with the accompaniment on two pianos played by Florence Frantz and Florence Morseman.

A promising young Philadelphia soprano, Arba Pennington Lechler, made her début in the New Century drawing rooms on Sunday evening, May 1. Miss Lechler has a useful voice of pleasing quality, especially attractive in the upper register. Her program included "Care Selve" by Handel, the "Suicidio" number from "La Gioconda," wherein the dramatic gifts of the artist were revealed; Hahn's "D'une Prison"; Bernberg's "A Toi"; "The Winds are Calling" and "Love I Have Won You" from Ronald's "A Cycle of Life," and Scott's "The Winds of the South." A special feature was the presentation of part of the Nile Scene from "Aida," with Miss Lechler in the name part and Lewis James Howell as Amonasro. Nina Prettyman Howell played two groups of solo numbers.

H. T. CRAVEN.

Philadelphia Society for Contemporary Music Chooses Officers

PHILADELPHIA, May 7.—The Society for Contemporary Music held its first annual meeting on Monday, May 2, in the offices of the Philadelphia Music League, with Karl J. Schneider presiding. A permanent constitution and by-laws were adopted. Officers for the ensuing year will be Karl J. Schneider, president; Nicola A. Montani, vice-president; Isadore Freed, secretary; Horatio Connell, treasurer; with members elected to the board of directors as follows: George F. Boyle, Henri Elkan, D. Hendrik Ezerman, Alexander Smallens, Nicholas Douty, Horace Alwyne, Herbert W. Summison, Helen Pulaski Innes, and Clara Barnes Abbott. The program committee will consist of George F. Boyle, Nicholas Douty, Henri Elkan, Nicola A. Montani, and Alexander Smallens.

Maier and Pattison Achieve Berlin Success

Cable advices from Berlin to Concert Management Daniel Mayer, Inc., report that the début there of Guy Maier and Lee Pattison in Beethoven Hall on Tuesday evening, April 26, was a "most magnificent success." The "piano twins" were scheduled to appear in Wigmore Hall, London, on May 2.

Chamber Orchestra Is Formed in Boston

BOSTON, May 7.—The Chamber Orchestra, composed of members of the Boston Symphony, has been formed with Nicholas Slonimsky as conductor, and will bid for favor in chamber music programs during the season of 1927-28. The Chamber Orchestra is under the management of A. H. Handley.

W. J. P.

MERIDEN, CONN.—As their contribution toward National Music week, the combined Musical clubs of the West Side Junior High School presented their second annual entertainment, the musical fantasy, "Penny Buns and Roses."

W. E. C.

SUCCESS WAITS ON FESTIVAL IN KANSAS

Pittsburg Is Scene of Concerts Which Attain High Mark

By Ernest Bennett

PITTSBURG, KAN., May 7.—"Messiah" was again the culmination of the spring Music Festival at Kansas State Teachers' College on April 28. Walter McCray led an orchestra of forty-nine and a chorus of 275 in what was, beyond a doubt, at least in its ensemble numbers, the best of the fifteen performances which he has conducted here in the last thirteen years. Both orchestra and singers showed that thorough knowledge of the oratorio and that adequate technique which come only from years of training. The largest audience of the week of music, including several hundred high school students in town for the Interstate Music Contest, heard the oratorio.

But "Messiah" was hardly more satisfactorily given than was Verdi's "Requiem" on the night of April 27. Despite its bristling technical difficulties, the "Requiem" was sung with a freedom and spontaneity that would have done credit to any big chorus, and the orchestra made the most of its thrilling passages. This was only the second time that the "Requiem" has been sung here.

The solo staff for the "Requiem" consisted of Mrs. Allen Taylor, soprano, and Mrs. Raymond Havens, contralto, both of Kansas City; Forrest Lamont, tenor, Chicago Civic Opera Company; and Arthur Middleton, baritone. The four were heard in a joint recital the following night. Illness prevented Mr. Lamont from appearing with the other three in "Messiah" and Clyde Neibarger, a Pittsburg man with a genuinely musical voice, was substituted.

Tito Schipa, tenor, and Francis Macmillen, violinist, gave the first two concerts for the festival, which opened April 25. Both were immensely liked.

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People and Events in New York's Week

YEAR IS CONCLUDED BY RUBINSTEIN CLUB

"White Breakfast" Held in Waldorf with Notable Attendance

Bringing to a close an active and highly successful season of musicales, concerts and entertainments, the Rubinstein Club, of which Mrs. William Rogers Chapman is president, gave its twenty-fourth annual "white breakfast" in the ballroom of the Waldorf-Astoria Hotel on Saturday, May 7.

An abundance of flowers added to the springlike atmosphere of the event and helped to make it the gay and memorable affair it was intended to be.

After a reception in the Astor Gallery, the guests went to the ballroom, where Mrs. W. A. Lewis opened the noon-day program with "The Salute to the Flag," followed by a greeting from Mrs. Chapman. Rev. Fenwick L. Holmes gave the invocation. The response, Beethoven's "Grant O Lord Thy Blessing Now," arranged by Mary Wood, was sung by the Rubinstein Quartet, whose members are Mmes. Self, Walsh, Luce and Lockitt. An army of carefully drilled waiters then filed in with the spotlight following their graceful progress, bearing aloft the component parts of a delightful breakfast. While the meal was in progress, music emanated from behind a mass of lilacs and dogwood, and the Criterion Male Quartet sang several numbers, concluding with "Old Man Noah."

After breakfast, the room cleared of tables, a concert program began with Fleurette Jeoffrie, soprano, a talented young artist, singing "Il Baccio" by

Arditi, Lehmann's "Cradle Song" and "The Nightingale's Song to the Rose" from Saint-Saëns' "Parysatis." Maria Theresa, Spanish dancer, interpreted Chopin music in her first group and works by Scarlatti, Gluck, Bach and Schubert in later numbers. Another young singer, Gaetanina Piazza, was heard in three numbers that gained her enthusiastic applause and a demand for encores. Miss Jeoffrie concluded her part of the entertainment with the Bell Song from Delibes' "Lakmé" and two encore numbers. Accompanists were Itasca Jeoffrie for Miss Jeoffrie; Katherine Ives for Miss Piazza; and Metek Volk for Miss Theresa. Mrs. Chapman led the singing of "God Be With You Till We Meet Again" with which, she explained, it is the custom of the Club to close each year's work.

Photographs of Dr. and Mrs. Chapman were distributed as souvenirs, and guests filtered to the Astor Gallery, where dancing was in order. Many distinguished persons were present.

H. H.

Berthe Bert Sails; Will Hold Annual Classes at Ecole Normale

Berthe Bert, representative of Alfred Cortot in the United States, is sailing for France on the Paris on May 14, accompanied by fifteen of her pupils who continue their studies under her in the French capital. She will hold the annual classes for her American pupils at the Ecole Normale de Paris, of which Mr. Cortot is president. Mlle. Bert's winter season in New York has been most successful, as were her classes in Boston and Philadelphia. During Mr. Cortot's recent concert tour in this country, he held classes in New York for Mlle. Bert's pupils and awarded four scholarships to the most talented, which enable them to study under him in Paris and permit them to join a course of art study in the French capital arranged for them by the Service d'Etudes of the Direction des Beaux Arts. At the termination of Mr. Cortot's course, diplomas are awarded by the Ecole Normale to those pupils who have passed examinations. This is the fourth year that the Cortot Foundation has provided travelling scholarships to Mlle. Bert's pupils. She will resume her New York classes next autumn.

Lutheran Benefit Concert Given in Brooklyn

A concert for the benefit of the Lutheran Inner Mission Society was given by the Bremervörder Männerchor, assisted by Grace Wagner, soprano; Uarda Hein, pianist; Bremervörder Damenchor and the orchestra of the Liederkranz of New York at Brooklyn Academy of Music on April 28, under Hugo Steinbruch. Miss Wagner sang the aria from "Madama Butterfly," and numbers by Gretchaninoff and Glazounoff-La Forge; Miss Hein played Grieg's Concerto and the G Minor Ballade of Chopin; the chorus was heard in numbers by Kleffel, Hegar, Hildach, Hammer and Neumann, and the orchestra in pieces by Wagner, Schubert, Brahms and Weber. Both soloists were received with great enthusiasm.

Annette Royak Will Make American Début

The American début of the Russian soprano, Annette Royak, will be made Sunday afternoon, May 15, in Chickering Hall. Miss Royak is a graduate of the Petrograd Conservatory and the Sterischkes Conservatory at Berlin. She was engaged by Heinz Tietjen, general director of the German Opera House, to sing leading rôles under his management. She sang leading rôles at the German Volksoper in Berlin and attained success in her European concert appearances.

Joyce Bannerman Engaged at Brooklyn Academy

Joyce Bannerman, soprano, who has been heard recently in New York, Boston and other Eastern towns, was engaged as soloist for the United Singers concert on May 1 at the Academy of Music in Brooklyn.



FOLLOWING her successful recital in Steinway Hall on May 5, Eunice Howard, pianist, left for Chicago to give a Kimball Hall recital on May 12. Her home town, Dayton, hears Miss Howard in recital on May 19. She will sail on May 28, to play a short season abroad, in Paris and London, returning in September for another New York recital, in the Town Hall.

New Opera by Robert Braine Has Reading

On Wednesday evening, May 4, at the studios of Arthur L. Lawrason, New York singing teacher, there was given the first reading of portions of a new three-act opera, "The Wandering Jew," by Robert Braine. Mr. Braine is known as a composer of many successful songs, and also for his setting of Poe's "Raven" for baritone and instrumental ensemble, brought out last season by Carolyn Beebe and by the New York Chamber Music Society at a Sunday salon. The occasion was one of significance. Excerpts were sung by Fraser Gange, baritone; Bruce Benjamin, tenor; and Ann Johnson, soprano, the last a pupil of Mr. Lawrason. The libretto is by E. Temple Thurston, British author, and is a version of the famous play.

Friedberg Books Artists for Plattsburg

Concert Management Annie Friedberg has booked three singers again for the Plattsburg May Festival, for which Miss Friedberg has booked artists the last three years. The artists are Phradie Wells, soprano of the Metropolitan Opera Company, for May 27 and 28; George Perkins Raymond, tenor, and Edwin Swain, baritone, for "The Creation" on May 27. This will mark Mr. Swain's fifth appearance at this Festival, and a return engagement from last year for Mr. Raymond.

Abby Putnam Morrison Ricker to Give Second "Opera Soliloquies" Event

Abby Putnam Morrison Ricker is repeating her "opera soliloquies" at a second concert in the New Aeolian Hall on May 18. She will give the Garden Scene from "Faust" the whole opera "L'Oracolo" and the Mirror Act of "Thais" with scenery, costumes and special lighting effects.

Lea Luboshutz Will Appear at Ann Arbor

Lea Luboshutz, the Russian violinist who has achieved success on her American tour this season, has been added to the distinguished list of artists engaged for the Ann Arbor Music Festival. Mme. Luboshutz will be heard as soloist with the Chicago Symphony on the afternoon of May 20.

AT MASTER INSTITUTE

Student Program Enlists Performers in Creditable Showing

Wide variety of program and a consistent standard of performance, characterized the student program of the Master Institute of United Arts, held on the evening of April 29.

Mildred Pearson, pianist, Paul Moss, cellist, and Alma Youngquist, opened the program with lyrical music. Numbers by Chopin, Beethoven and Kalinnikoff afforded vehicles for Jeannette Binder, Lorraine Smith, Edna Jacoby and Anna Charney. Alice Salaff played two of her own compositions, a Prelude in E Minor and "Dance of the Elves." Irving Binder, violinist, and Charles Kramer, pianist, played works of Wieniawski and Chopin. Ida Goldstein, Lillian Pearson and Harold Traumann provided a climax to the program. Especial interest was found in the playing of Louise Curcio and Catherine Cohen, two blind pianists. The program was concluded with a movement from a Haydn Trio, played by Irving Binder, violinist, Jeannette Binder, cellist, and Laura Binder, pianist. The latter also provided the accompaniments of the program.

The students were pupils of Mr. and Mrs. Maurice Lichtmann, Esther J. Lichtmann, Ethel Prince Thompson, Edward Young, of the piano department; Gustave Walther of the violin department and Percy Such of the cello department.

Harriette Cady and Alvin Belden Give Program of Dance Music

Music of the dance was glorified on Thursday afternoon, May 5, when Harriette Cady, pianist, assisted by Alvin Belden, interpretative dancer, gave a joint recital at 20 West Fifty-second Street. In a brief prefatory address, Miss Cady stressed the importance of the dance music of the great composers. She then played a Bach gigue, a Mozart minuet and the Gluck-Brahms gavotte. Mr. Belden made his bow in a "Danse Orientale" to music by Miss Cady. He is a dancer of poise and imagination but some of his effects were lost in the informality of his surroundings. Miss Cady's performance was up to her usual high standard—careful, clear. Her list included numbers by Turina, Albeniz, Moussorgsky, Dett, Strauss-Schütt. Mr. Belden was eloquent in a Cretan Dance done to music by Satie, a Buddha movement done to Indian themes, and an Egyptian temple dance, the music by Miss Cady. K. P.

Franklin Fitz Simons Makes Appearances


Franklin Fitz Simons, baritone, was soloist at the second annual banquet of the Italian Young Folks League, given in Hotel St. George, Brooklyn, on April 24. Mr. Fitz Simons sang Sanderson's "Captain Mac," Clarke's "The Blind Ploughman" and "On the Road to Mandalay" by Speaks, with Roy Underwood at the piano. Mr. Fitz Simons sang with the New York Vocal Quartet on April 19, at the Friendly Club of Emanu-El Sisterhood. A Brahms program was given, made up of the "Liebeswalzer," "An die Heimath" and the "Zigeunerlieder."

Zeta Wood Issues New Studio Bulletin

Zeta V. Wood has issued the first of her printed "Studio News Bulletins" in which the activities of her students and studio events are recorded. The State Board of Regents of New York has granted to Mme. Wood the right to issue certificates of graduation in voice. Announcements of the dates of the classes in theory, Italian, history of music, lecture recitals, the final students' recital and the next concert of the Manhattan Double Quartet are made in this issue, together with plans for the Music Week contests in which her pupils are actively interested.

Danise, Mario and Marmains in Benefit

A benefit concert for the Christ Hospital was listed in the Dickinson High School Auditorium, Jersey City, on May 12. The artists were to be Queena Mario, soprano, and Giuseppe Danise, baritone, both of the Metropolitan Opera, and the Marmain Dancers.



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WAGNERIANA BRINGS \$15,400 AT AUCTION

Manuscript of "Rheingold" Among Precious Works Thus Sold

The manuscript score of Wagner's "Rheingold" together with other Wagneriana, was sold at auction in New York last week, the score bringing the sum of \$15,400. The purchaser of the main item was Dr. A. S. W. Rosenbach, a dealer in rare books and manuscripts, who bought it for an unnamed client. This is said to be the only Wagnerian score ever sold at auction and also the only one in America. With the exception of the now lost fair-copy of the work, formerly in the hands of Leopold II of Bavaria, this is the only manuscript score of "Rheingold" in existence. The sketch of the music with the voice parts and tentative orchestration indicated is in the possession of the Wesendonck family, descendants of Mathilde Wesendonck, the inspirer of "Tristan." The first draught with the motifs has disappeared.

Wagner began the composition of "Rheingold" in Spezia in 1853, and completed it the following year in Zurich. The manuscript consists of about 3000 measures and approximately 8000 words, written in pencil on both sides of 186 pages. It is all in Wagner's hand with the exception of the Prelude and the first scene up to the entrance of Alberich. These are in the hand of Richter, the famous Wagnerian conduc-

tor who acted as amanuensis for the composer. The score, together with a number of Wagner's letters, belonged to Kurt Lehman of New York who discovered it in Europe some years ago after it had been lost for a long period. The letters, numbering twenty-nine, are on personal and musical matters and were written to Heinrich Esser, composer and concertmaster. They have never been published. They were purchased by Harry Williams, an agent, for \$500. Another Wagner manuscript was of a song, "Gesang zu der Enthüllung des Monuments," written for the unveiling of a monument of King Friedrich Augustus. This was sold to Gabriel Wells, a dealer, for \$110.

Tamme Pupil Gives Recital in Studio

Frank J. Eller, baritone, gave a recital at the studio of his teacher, Charles Tamme, on April 27, with Rose Helen Knoeller-Stuhlman at the piano. He began his program with an Italian group by Secchi, Cotogni and Tosti. Then followed a group by Schubert; the "Abendstern" from "Tannhäuser"; Woodman's "I am Thy Harp"; "Do Not Go, My Love," by Hageman and numbers by Hawley and Clarke. The concert closed with a German group by Reger, von Fielitz and Kaun. Mr. Eller succeeded in making a favorable impression, judging by the enthusiasm with which his offerings were received.

Levitzi's European Tour Definitely Booked

The European tour of Mischa Levitzki, pianist, is taking definite shape. According to advices from his European managers, De Koos of Holland, Wolff and Sachs of Berlin, and L. G. Sharpe of London, the arrangement of his tour will be as follows: September in Scandinavia, October in England and France, November in Belgium, Spain and Switzerland, December in Italy, Austria and Hungary, January in Germany, February in Germany and Holland, March in Eastern Europe.

Harry Colin Thorpe Gives "The Highwayman"

Deems Taylor's "The Highwayman" was presented by the Music-Makers of Trenton, N. J., under Harry Colin Thorpe, who is also known as a New York vocal teacher, in the Contemporary Auditorium on April 25. The chorus of forty women's voices was accompanied by the Stritch Quintet, and Lionel Storr, baritone, was assisting soloist. Mr. Thorpe gave a brief aesthetic analysis of the cantata before the performance. A capacity audience gave the club and Mr. Thorpe an enthusiastic ovation.

Augusta Lenska Active After Opera Season

Augusta Lenska, contralto of the Chicago Civic Opera Company, has been kept busy in the east since the close of her operatic season. She sang in Lowell, Mass., on April 18, for the Rubinstein Club in New York on April 19, and in Oswego, N. Y., on April 25. Miss Lenska, after a summer sojourn in Europe, will return in the fall to resume her activities with the Chicago Opera, devoting her spare time to recital appearances.

Raymond Re-engaged for Plattsburg Festival

George Perkins Raymond, tenor, has been re-engaged for the performance of "The Creation" at Plattsburg, N. Y., scheduled for May 27, owing to his success with the part last year. Mr. Raymond will conclude his activities the end of next month and will then motor to California for the summer to select and prepare songs by American composers for use next season, which will open for him with a long tour of the southern states.

Katherine Palmer Booked To Appear in Montclair

A contract lately signed booked Katherine Palmer as assisting artist with the Montclair Glee Club for the evening of May 10. Other northern New Jersey choral organizations with which Miss Palmer has sung recently are the Nutley Choral Club and the Westfield Glee Club, at both of which she has been re-engaged for next season. She was heard recently with the Apollo Club of St. Louis.

BROOKLYN CHOIR SINGS

Apollo Male Chorus Gives Concert Under Brewer—Glee Club is Also Applauded

The Apollo Male Chorus, of which Dr. John Hyatt Brewer is conductor, was heard in concert in the Brooklyn Academy Opera House on Tuesday evening, April 27. The choir sang the Sailor's Chorus from "The Golden Legend," by Dudley Buck; music by MacDowell, Gericke and Brewer; a chorus from Buck's "Prometheus Unbound," and numbers by Schumann, Gaines, Donizetti, Adams and Sullivan-Brewer.

Queen Mario, soprano, substituted as soloist for Rosa Low, soprano, announced on the program. Miss Mario sang an aria from "Pagliacci," and songs by Deems Taylor, Kreisler, Novello, Rasbach, Mrs. Beach and Strauss. For encore she added La Forge's "Estrellita," "Mighty Lak' a Rose" (arranged by Wilfred Pelletier), and "Annie Laurie." Her voice was clear and fresh, and her singing marked by great artistry. Blair Neale played fine accompaniments.

The Glee Club of the Brooklyn Edison Company, conducted by Ella Good, gave its spring concert in the Academy of Music Tuesday evening, April 26. The club sang effectively in an arrangement of "The Blue Danube" Waltz, by Palmer, and works by MacDowell, Rimsky-Korsakoff, Huhn, Candish, Herbert and Pinuti.

Irma de Baun, coloratura soprano, was an assisting artist, who was heard in "Caro Nome," Henschel's "Spring," and songs by Besly and Bishop. Her singing brought forth much applause. Ruth Taylor McDowell, violinist, played Wienawski's Concerto in D Minor and pieces by Dvorak-Kreisler and Sarasate. Miss McDowell was accompanied by Mrs. Alexander Bloch, and Miss de Baun by Everett Tutchings. ARTHUR F. ALLIE.

Singers Join List of Culbertson Artists

Charles Cooper, pianist, a member of the faculty of the Peabody Conservatory, Baltimore, where he gave a recent recital of music by Bach-Busoni, Schumann, Brahms, Palmgren, Chopin and Albeniz, is under the exclusive management of Harry and Arthur Culbertson. William Cahill and Federal Whittlesey, both baritones, are late additions to the Culbertson list.

Sinsheimer Pupil Wins Westchester Prize

George Serulnic, who won first prize in the preliminary competitions of the Westchester Competition Festival, is a pupil of Bernard Sinsheimer and a member of the string quartet which bears the latter's name. Mr. Serulnic will go to Paris with Mr. Sinsheimer this summer for study.

Kurenko Booked for Paris "Snegourotchka"

Maria Kurenko, Russian soprano, has received an invitation from Paris to sing in "The Snow Maiden" on May 20 and 30. Mme. Kurenko has accepted, and will sail early in May for France, where she will join her husband, Theodore Gontzoff of the Paris Conservatory.

Lawrence Harp Quintet Announces Recital

The Lawrence Harp Quintet will give a recital with Michio Ito in the Times Square Theater on May 15. The members of this organization are Lucile Lawrence, Marietta Bitter, Grace Weymer, Thurema Sokol and Eleanor Shaffner.

Amy Ellerman With People's Choral Society

Amy Ellerman, contralto, has been engaged to sing with the People's Choral Society of Staten Island on May 24, in a presentation of Coleridge-Taylor's "Tale of Old Japan" and parts of Rossini's "Stabat Mater." L. R. Littlefield is conductor.

Gil Valeriano Engaged for Coast Tour

Gil Valeriano, Spanish tenor, has had notable success on the Pacific Coast. He has appeared in Los Angeles and San Francisco, and so pleased his audiences that he has been re-engaged for a Pacific Coast tour in February, 1928.

Yeatman Griffith Unable to Accept Minneapolis Offer Because of Coast Classes

Yeatman Griffith, vocal pedagogue of New York, was again invited to conduct

the vocal day at the Minnesota State Teachers' Association to be held at Minneapolis this June, but owing to his Pacific Coast summer master classes it is impossible for him to accept. Mr. Griffith had the honor to conduct the first vocal clinic held by this State Teachers' Convention in 1923, with Josef Lhevinne and Leopold Auer conducting the piano and violin days, respectively. Amy Baillieu, daughter of Hon. William L. Baillieu of Melbourne, Australia, is coming to the Pacific Coast this summer to attend the Yeatman Griffith classes in Los Angeles from June 27 to July 27, and in Portland from Aug. 3 to Sept. 1. Miss Baillieu spent one month in New York last fall studying every day with Mr. Griffith.

PASSED AWAY



Henry Osborne Osgood

Henry Osborne Osgood, composer, music critic and writer, and since 1914, a member of the staff of the *Musical Courier*, died in the Lutheran Hospital, New York, on May 8, of heart disease after an illness of several months. Mr. Osgood was born in Peabody, Mass., in 1879. He received his early education, both general and musical, in Boston, and later studied music in Germany, France and Italy. He represented the *Musical Courier* in both Munich and Paris. In the former city, he conducted at the Royal Opera for a time.

Returning to America at the outbreak of the war, Mr. Osgood continued his association with the *Musical Courier* as critic and later as associate editor. Numerous musical works by him were published by Ditson and Schirmer and other prominent music houses. His latest work, now in press, is a chorus for male voices, dedicated to the Delaware and Hudson Glee Club, a setting of a poem by Joyce Kilmer entitled "The Rouge Bosquet." His book, "So This is Jazz," published last fall, has had wide approval. Another book of his was "Mildred, Tom and Old Salt." His songs had appeared upon the program of all the most important concert artists. He is survived by his wife and one son.

Ernest R. Ball

SANTA ANA, CAL., May 7.—Ernest R. Ball, composer of songs, many of which have achieved wide popularity, died here suddenly from a heart attack on May 3, just as he was about to leave a theater where he had been playing an engagement. He had complained of not feeling well during the day and had taken part in a benefit performance so as not to compel an alteration of the program. On leaving the stage he retired to his dressing room and a few moments later called for a doctor. Several physicians hastened from the audience but before they could reach him he had died.

Mr. Ball was born in Cleveland, Ohio, about fifty-two years ago, and studied piano and composition in his native city. He went to New York and was associated with Keith's Union Square Theater. While there he composed his first song hit, "Love Me and the World Is Mine." Other well-known songs by him were "Till the Sands of the Desert Grow Cold," "A Little Bit of Heaven" and most of all, "Mother Machree" made famous by John McCormack. Mr. Ball is survived by his wife and three children by a former marriage.

Fuson and Wright Begin Summer Tour to Pacific Coast Soon

Ethel Wright and Tom Fuson will begin their annual summer tour to the Pacific Coast on June 24, at State Normal School, Lock Haven, Pa. Other colleges recently added to their itinerary are Wittenberg College, Springfield, Ohio, and the State Normal School at Whitewater, Wis. Several State universities are also included. Early fall dates include joint Pennsylvania recitals at Allentown, Oct. 12; Kutztown, Oct. 13, and Towanda, Oct. 5. They are also to give a joint recital at Norwich early in November. Miss Wright and Mr. Fuson appeared before the Contemporary Club of Newark on the afternoon of March 15 singing duets and solos. This was the annual musicale of the Contemporary Club. About 2000 guests and members were present.

Ellen Ballon Fulfills European Dates

Following her London success, Ellen Ballon, Canadian pianist, went to Vienna for an appearance on March 28 with the Vienna Orchestra under Neumark. On March 31, she was to play with the Philharmonic Orchestra in Berlin. Her Munich recital was scheduled for April 4 with two other April dates in Holland—The Hague on the twenty-sixth and Amsterdam on the twenty-ninth. A London recital is set for May 26, and in June Miss Ballon will play in Scheveningen with Neumark. During her spring season abroad, Miss Ballon is expected to participate in several more musical events before returning for her tour of the United States and Canada, beginning next fall.

Phradie Wells Booked for St. Louis Opera

Phradie Wells will be heard in a recital at High Point, N. C., on May 20. After her singing at the Plattsburg Festival on May 27-28, Miss Wells has been engaged for the opera season in St. Louis during the first week in June. After this she will start west on her regular spring concert tour, going through Iowa and as far as Wyoming and Colorado. Miss Wells has been re-engaged at the Metropolitan Opera and will begin her fourth concert season under the Annie Friedberg management.

Blumen Sails for European Dates

Alfred Blumen sailed recently for Europe for a number of piano concert appearances. He will return in July to resume his post at the Bush Conservatory in Chicago. One of the European engagements offered to Mr. Blumen which he was unable to accept, on account of American concerts, was an invitation to appear at the Vienna Philharmonic Beethoven Festival as soloist in the "Emperor" Concerto.

Quarter Century of Music-Growth Assayed by Hertz

Conductor of San Francisco Symphony, Who Recently Completed Twenty-five Years of Residence in the United States, Lauds Progress Achieved—Pacific Coast Development Important—Some Phases of Modern Composition

RECENTLY re-engaged as conductor of the San Francisco Symphony for a triennial term, Alfred Hertz, who is making his annual visit to New York, was found by the interviewer in a reminiscent mood induced by the fact that he has just completed twenty-five years of residence in the United States.

"As I look back over the quarter of a century," he said, "I am struck by the amazing changes that have taken place in musical conditions and by the tremendous development of music in America on the three planes of material expansion, artistic accomplishment and popular appreciation. A prophecy of the present situation, made the year I first came to this country, would have been considered extravagant and incredible. If the law of acceleration holds good, the development of the next twenty-five years will surpass our fondest imagination."

"Having in mind New York's orchestral equipment today, I recall that when I first conducted in the Metropolitan Opera House, the orchestra was composed of members of the Philharmonic Orchestra, and that on the nights of the Philharmonic concerts, the men were allowed to send substitutes to the Metropolitan. Such a situation, considered in no way abnormal at that time, would be inconceivable now."

Musicians' Condition Better

"Not only have the working conditions of the professional musician been immeasurably improved and the opportunities for steady employment increased, but the conductor has come into his own. Formerly he was considered a necessary nuisance, particularly in opera, where he was subordinate in importance to the singing stars. I remember that my first Metropolitan contract, which I refused to sign until the clause had been stricken out, contained a proviso that the contract would be void in the event that the illness of principal singers should interrupt performances for longer than two weeks!"

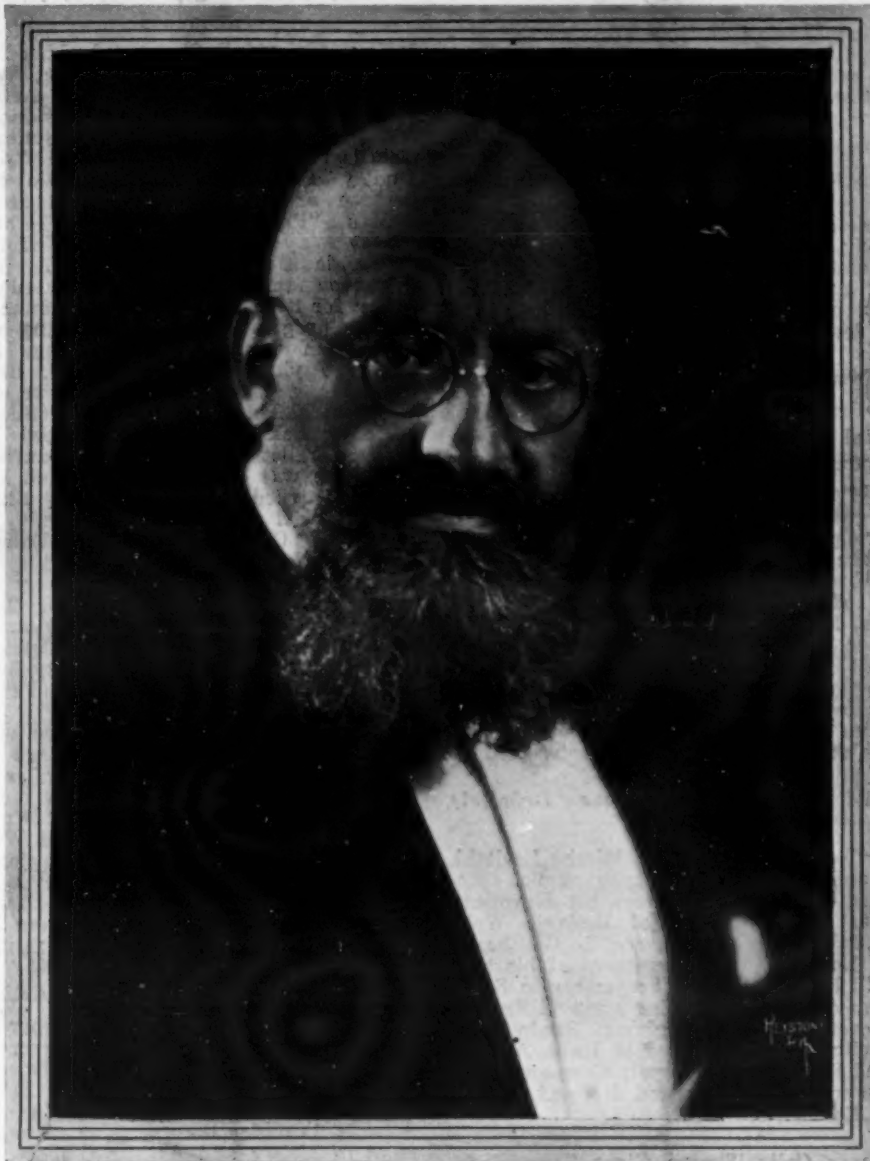
"The wonderful advance in music is not confined to any section, but is nation-wide. The year before I assumed the directorship of the San Francisco Symphony, a season consisted of ten concerts. Now our winter season extends to seventy concerts, and the recently established summer season adds forty concerts more."

"It is on the Pacific Coast that popular concerts on an unprecedented scale have become a commonplace. Audiences of 10,000 in the San Francisco civic auditorium are no longer a novelty, and the influx of auditors in the Hollywood Bowl has set an entirely new standard of attendance."

"San Francisco is fairly on the way to be a city offering to the orchestral player one of the most desirable engagements in the United States. In addition to the regular season of twenty-five weeks, employment is assured in the

Friends of Music Announce Competition Judges

ARTUR BODANZKY, Willem Mengelberg, Rubin Goldmark and Ernest Schelling have consented to act as judges in the competition to be held by the Society of the Friends of Music. As already announced, the Society is offering, through the generosity of a member of its board of directors, Alfred Seligsberg, a prize of \$1,000 for a work suitable for performance by the Friends of Music. Details of the requirements are furnished by Richard Copley, 10 East Forty-third Street.



Alfred Hertz, Whose Recent Re-engagement as Conductor of the San Francisco Symphony Coincided With Celebration of His Twenty-fifth Anniversary in the United States

summer concerts, which are growing in number, and with the San Francisco Opera Company, whose three weeks' season will inevitably be extended in the near future. There is also the annual week of recording for the Victor Company in which the entire orchestra participates."

"I am gratified that the San Francisco Chamber of Commerce is taking an active part in the promotion of the symphony orchestra. I have every reason to believe that the organization will make it possible for the orchestra to go on tour for the first time. Plans are now under consideration for a visit to Australia, giving the Pacific Coast the distinction of sending the first American orchestra to the Antipodes."

Creative Music Advanced

"Advancement in creative music has been as remarkable in the United States as any of the material steps in progress. It was inevitable that during the early years of our country, when there was an economic struggle for a place in the sun, musical composition should have been comparatively neglected. Now that the United States has won to primacy in prosperity, we are turning more definitely to creative effort in the arts."

"Moreover, I feel that the American composer is developing along sound lines, and that, with a few exceptions, he is avoiding the extravagances of modernism. There have always been excesses in art—witness the rococo period through which art passed without harm. At present we are passing through a period of conscious sophistication and anti-romanticism which will be superseded by a fresh impetus of real inspiration."

"We hear from some quarters today that Beethoven is old-fashioned and demodé because he was more emotional than intellectual. From the same quarter we are advised to go back to the 'pure music' of Bach. But, alas, Bach is often used as an alibi by composers who rely upon his formalism because they have nothing to say."

"To demand the removal of emotion from music is to ask the impossible. Emotion is the essence of music, and

without it we have only meaningless arabesques. The final purpose of art is to express beauty and to express it with such emotional and spiritual exaltation that we, as listeners, are carried away from and above our daily problems."

New Musical Phase Foreseen

"Out of the epoch of atonality and experimental ugliness in which music is now temporarily involved, we will emerge into a new phase. The American composer will have his part in the fresh developments which are certain to arise from the revival of poetic beauty. But the American composer needs more encouragement than he received from the mere performance of his works. He needs material assistance, and it would be well if some of our wealthy foundations would provide endowments for worthy talents. It should be a pleasure and a privilege for institutions to give aid to creative youth."

"I would like to see also a recognition of music by the Federal Government through the creation of a department of fine arts. The fostering of music has been left too long to the generosity of private individuals, and it is consistent with our dignity as a nation that music and the other arts should receive official sanction." L. S. F.

St. Louis Municipal Opera Subscription Sets New High Record

ST. LOUIS, May 7.—The Municipal Opera, which will give its season as formerly during the summer in the Municipal Theater, announces that the advance seat sale has achieved a new high record. The sum subscribed was recently reported as \$110,000. Recent improvements have enlarged the number of box seats to 1006. S. L. C.

Harvey Gaul Invited to Conduct Dayton Festival

PITTSBURGH, May 7.—Harvey Gaul, conductor of the Pittsburgh-Apollo Male Chorus, the Chamber of Commerce Chorus, and the Hebrew Choral Society, has been asked to conduct the fall music festival at Dayton, Ohio. W. E. B.

National Opera Club of America Elect Officers

THE National Opera Club of America, Inc., has elected the following officers for 1927-28: President, Baroness K. E. von Klenner; first vice president, Mrs. Clarence R. Meeks; second vice-president, Susan Hawley Davis; third vice-president, Florence Macbeth; fourth vice-president, Mrs. C. William Rubsam; fifth vice-president, Jeanne Gordon; corresponding secretary, Anna T. Kehr; assistant corresponding secretary, Mrs. W. R. Reid; recording secretary, Katherine Nouck Figue; historian, Mrs. J. Willis Smith; treasurer, Mrs. W. F. Müller. Directors: Mmes. George W. Dunn and E. A. Greuzboch, Miss Kathryn Feudrich, Mmes. James Dunnell, C. A. Schubert, Samuel Schiff, Nathan Loth, Amy Ray Sowards, A. Warendorff, Mable L. Robeson and George W. Becker.

WASHINGTON HEARS COMPOSERS' RECITAL

Pianists' Club Celebrate Music Week With Many Programs

By Dorothy De Muth Watson

WASHINGTON, May 7.—Florence Turner-Maley, John Prindle Scott and Karl Holer were guests of honor who participated in a composers' concert in the Fourth Presbyterian Church on the evening of April 29, when Mrs. Wayne B. Wheeler arranged a benefit for a crippled friend. Mary Apple, contralto; Herman Fakler, baritone; Helen Belt, violinist; Mrs. Wheeler, soprano, with Mrs. Chester Adair and Gertrude Walter as accompanists, were assisted by the Chaminade Glee Club, with Esther Linkins as leader. Songs by Mrs. Maley and Mr. Scott were given. Violin and choral numbers were the compositions offered by Mr. Holer.

Geni Sadoro, Italian composer, was the guest in whose honor Mildred Kalb Schulze entertained at tea on Sunday afternoon, April 23 in her studio. Mme. Sadoro sang a number of delightful folk-songs, accompanying herself.

The Washington Pianists' Club celebrated Music Week with a series of individual recitals at the home of the director, Mrs. Martin A. Morrison, on April 30, May 2, 3, 4 and 6. On Saturday, April 30 Mrs. Conradi of the Peabody Conservatory presented Sofie Snyder, and Alice Burbage Hesselbach presented Ann Keliher. Helen Corbin Heintz presented Benjamin Ratner on May 2. On Wednesday, May 3, Etta Schmid Wells presented Mary Tarbell Kenesteick; and Felian Garzia of New York and Washington presented Eleanor Colburn. On Friday evening, May 6, Virginia Shull and Martha McAdams were presented by LaSalle Spier. A program which always includes a Bach Prelude and Fugue, with Chopin numbers, and with something from the modern school, is the schedule meted out to each performer this year.

Ruby Potter, soprano, and Louis Potter, organist, both formerly of Washington but now living in Charleston, W. Va., were visitors in Washington and gave a program in the Columbia Heights Christian Church on Monday, April 25. They were assisted by Hermann Hoffmann, violinist of the Marine Band Orchestra.

R. Deane Shure's new organ suite, "Across the Infinite," will be given its first performance in Washington in the autumn, when Harry Rowe Shelley, to whom it is dedicated, will play this work in the Mount Vernon Place Methodist Episcopal Church South.

Wisconsin Glee Club to Tour Europe

M. H. Hanson has arranged to present the University of Wisconsin Men's Glee Club in a limited number of concerts in England, France and Germany. Professor Swinney directs the thirty-five singers, who will sail from Montreal, June 24, after singing on the way to Montreal at Chicago, Cleveland, Buffalo and Toronto. They will return to this country in time for the opening of the fall term of school.